

# MUSICAL AMERICA

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## FEW AMERICAN WORKS USED IN SCHOOLS, SURVEY OF NATION SHOWS

Native Compositions, However, Are Much Favored for Teaching, Especially in Earlier Grades—Tendency to Judge Music Solely on Its Merits, Whatever Country Is Represented—Complaint Made That Publishers and Authors Do Not Circulate Copies Enough to Encourage Teachers to Help Them

HOW much American music is used in American schools? To what extent are the compositions of Americans given preference over the works of composers belonging to other lands? Are students in colleges and schools of music taught to look for good music at home before they seek for it elsewhere?

These questions, having a vital bearing upon the general growth of music in this country and upon the taste of future generations, formed the basis of an inquiry into the subject instituted by MUSICAL AMERICA, an inquiry bringing forth illuminating replies from leading institutions.

A survey of the situation points to the use of American music so far as is practical, but not to any widespread tendency to further the cause of the American composer, though there are instances in which especial prominence is given in curriculums to native writers.

A complaint that American music is not sufficiently exploited by publishers or by the composers themselves comes from C. E. Christiani, president of the Washington School of Music, Washington, in the following statement:

"If music publishers, or the composers themselves, would only be willing to send out samples copies of their compositions to teachers, then I would be better able to answer questions in regard to the use of American music. At present I can only say that outside of the well-known American composers, such as MacDowell and Loeffler, one can hardly mention any composers of real serious music. There may be a good many others, but so far I have not seen or heard of them. Of course, I am talking of my particular line of work as a violin instructor. I would not care to spend money on unknown writers, but if some of them, or their publishers, would send me their music I would use it and play it both with my orchestra as well as in my other activities."

### Study Books by Women

"Gathered from a very inclusive list of teaching material, we are using for our beginners chiefly the compositions and study books by American women," says John Grolle, director of the Curtis Institute of Music, Philadelphia. "I am convinced that American women, as pedagogues, are developing a superior school of piano instruction. With continued experiments they will help to solve the great problem we all face; that

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Photo by Maurice Goldberg

### EFREM ZIMBALIST

Violinist, Now on His Second Tour of the Orient, Appearing with Great Success in China, Japan, India and Java. He Will Return to America in December and Open His Season with Two Appearances with the New York Philharmonic. (See Page 38)

## "Leningrad" on Program Angers Boston; Koussevitzky Disclaims Responsibility

BOSTON, Oct. 19.—There is a rift in the lute of the Symphony Orchestra happenings, and musical Boston is agog this morning over the public prints carrying first page stories of objections to the word "Leningrad" as the capital of Russia repeatedly used in the Boston Symphony programs. St. Petersburg or Petrograd is more to their liking. Some were unkind enough to place the blame

upon Serge Koussevitzky, the new conductor, who in turn denied the allegation, and though indignantly noting the word applied to the capital of his country, bottled his wrath for fear of offending friends of the orchestra.

Courtenay Guild, patron of music, president of the Handel and Haydn Society, the Apollo Club and the Harvard

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## SOKOLOFF LEADS CLEVELAND FORCES IN FIRST CONCERT OF NEW SEASON

Seventh Year of Organization Is Entered Amid Enthusiastic Scenes—Audience Is Stirred by Performance of Brahms Symphony—Goossens' Work Is Local Novelty—Lectures Stimulate Interest in Orchestral Programs—Institute of Music Opens with Record Enrollment—Recitalists Heard—Clubs Prepare for Winter of Activity

CLEVELAND, Oct. 17.—The Cleveland Orchestra with Nikolai Sokoloff conducting, opened its seventh season in Masonic Hall last night, presenting a magnificently played program to an audience that filled the auditorium. A spirit of enthusiasm prevailed and the immense hall reverberated to resounding and prolonged applause.

The Brahms C Minor Symphony began the program. Mr. Sokoloff gave the work a masterful reading, and his men responded eagerly. Each movement stirred the listeners to storms of applause, and the triumphant finale brought forth a well-deserved ovation for Mr. Sokoloff and his musicians.

Goossens' scherzo, "Tam O'Shanter," was given its initial Cleveland performance. A cleverly descriptive bit, it is effectively orchestrated in the modern style. Debussy's "The Afternoon of a Faun" again delighted the audience. Its exquisite loveliness was made manifest in an enchanting measure. The program was completed with a superb performance of Liszt's "Les Préludes."

A large group of children filled Masonic Hall today for the first educational concert by the orchestra with Arthur Shepherd conducting. The demand for seats last year exceeded the capacity of the hall, but there is an even greater demand this year, and many were unable to attend this first concert owing to lack of space. The program was for pupils of the elementary grades.

Concert patrons are again enabled to attend a lecture course in music appreciation by Roger Huntington Sessions of the Cleveland Institute of Music, in which he discusses the principal works to be played by the Cleveland Orchestra.

Mr. Sessions lectured on the symphony programs and Wagner's "Ring" last year, and his discussions brought together a group of enthusiastic concertgoers.

There will be seventeen lectures throughout the winter, all of which will be given without charge under the auspices of the Institute.

The Institute opened this year with the largest enrollment of its four years. Thirty or forty members of the students and faculty compose the orchestra, which is conducted by the director, Ernest Bloch, and new students are now being considered for this organization.

The Institute also has a chorus which is open to all students and to all those who like to sing. John Peirce, who has

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# Koussevitzky Disclaims Responsibility for "Leningrad" on Symphony Program

[Continued from page 1]

Musical Association, and a director of the Harvard Alumni Chorus, may be said to head the opposition. He was so indignant when he found "Leningrad" plastered through the Symphony program, and even used as the name of the principal Russian university nearly a century ago, that he dashed off the following editorial in the *Commercial Bulletin*, a weekly newspaper he owns:

"As the name of Lenine is abhorrent to Americans who value the blessings of civilization, and as our Government has refused to recognize the usurping oligarchy that is called the Soviet Government of Russia, it comes as a shock to conservative Bostonians to find the city that was known as St. Petersburg, until ten years ago, referred to as 'Leningrad' on the program of the Boston Symphony Concerts.

"Not once only, but four times does the obnoxious Leningrad appear on the first program of the season, and while there may be some excuse for using the name for the city today, what possible justification can be offered for stating that a brilliant musician who died in 1873, was a pupil of the 'Leningrad Conservatory'?"

"There can hardly be a doubt that the people of America would rather honor the memory of the man who founded and built St. Petersburg, than that of the man who nearly destroyed it and caused the death of millions of his fellow-countrymen. If we are expected to pay reverence to Lenine to please the new leader of our Symphony Orchestra, it may be desirable to look for a new conductor in spite of the undoubted musical ability of our Russian visitor."

It was learned that the complaints had been brought to the attention of the officers and trustees of the orchestra, but several of these gentlemen declined

to make any statement at present, saying the matter was one for the trustees to consider as a body, and that they might have something to say next Wednesday.

Mr. Koussevitzky was decidedly more prejudiced against "Leningrad" than any of the indignant Bostonians. "St. Petersburg, or Petrograd, as they called it during the great war, is a wonderful monument to the great Russian, Peter the Great," he protested, "so it is as silly to call it 'Leningrad' as it would be to call the monument to your own General Washington by the name of some small person of this generation.

"I would be the last to wish to honor Lenin and Trotzky. I have left my country because of them and the terrible things they have done. I had a fortune of more than \$1,000,000 in your money and it is gone—all gone—they took it from me.

"I could not understand why the capital city of my country should be called 'Leningrad' in the programs of our orchestra. But I hesitated to speak about it to any but my wife and secretary. I stifled my prejudice against this very objectionable word because I feared I might offend some of my good Boston friends. I hope we shall never again see that word in the programs of the Boston Symphony. I think that in a few years, perhaps five years, surely within ten, Russia will recover her sanity and this great and beautiful city will again be known to all the world as St. Petersburg or even Petrograd."

The matter may prove to be a tempest in a teapot and the more liberal patrons are inclined to believe that the use of "Leningrad" was made by a stickler for geographical accuracy in calling the capital of Russia by its present title. They, too, readily absolve Mr. Koussevitzky from blame in the use of the term, after his vehement denial.

W. J. PARKER.

Dykema of Columbia University, Mr. Clark of the Bureau for the Advancement of Music, Harold Berg of Cleveland, and George Braden of Pasadena, Cal., was appointed to promote more substantial appropriations of city money for music of the people. This committee is now devising plans for a national drive to induce municipalities to give more thought to music when city budgets are decided.

"Inaction with regard to Municipal music," Mr. Clark said, "is to be attributed to the absence of enacting legislation that would permit city councils to appropriate money for this purpose. The committee will work with this end in view."

## Galli-Curci Will Follow British Tour with Three Months' Visit to Australia

THE recent departure of Amelita Galli-Curci for England to give her first series of concerts outside the North American Continent since she became a world figure in the realm of song will be followed next spring by an engagement of forty concerts in Australia. According to the plan outlined last week by her managers, Evans & Salter, Mme. Galli-Curci and her party will sail from a Pacific port in the latter part of February, arriving in time to make her first appearance in Australia early in April. The visit to the antipodes will preclude the possibility of any recitals in America this season, since she will sail immediately following her engagement at the Metropolitan.

The decision to visit Australia has been made as a result of urgent requests on the part of various Australian man-

### Name Judges for North Shore Festival Contest

CHICAGO, Oct. 18.—Carl D. Kinsey, business manager of the Chicago North Shore Festival, announces that Percy Grainger, Charles Martin Loeffler and Richard Hageman will serve as judges in the orchestral composition contest for a prize of \$1,000 to be awarded in the 1925 North Shore Festival, held in the Patten Gymnasium, Evanston, in the spring of 1925. Details of the contest were given in *MUSICAL AMERICA* on Aug. 2.

## SAN FRANCISCO LAYS PLANS FOR FESTIVAL

### Leaders Unite for Second Event—Louis Graveure Gives Varied Program

By Charles A. Quiltzow

SAN FRANCISCO, CAL., Oct. 18.—Plans for the organization of a chorus for San Francisco's second spring music festival were discussed at a meeting held in the Chambers of the Board of Supervisors on Oct. 14. J. Emmett Hayden, supervisor, presided. The principal speakers were Alfred Hertz, director general of the festival; Lillian Birmingham, president of the California Federation of Music Clubs; Mrs. Horatio F. Stoll, president of the San Francisco Music Club; Estelle Carpenter, director of music in the public schools; A. W. Widenham, secretary-manager of the San Francisco Symphony; Alfred Metzger, editor of the *Pacific Coast Musical Review*, and John W. Nash. It is Mr. Hertz's plan to build a permanent chorus of 1000 to be used in presenting master choral works here. The works being considered for the forthcoming festival are Verdi's Requiem, Wolf-Ferrari's "New Life," Brahms' "Song of Destiny," and Mahler's "Resurrection" Symphony. Dr. Hans Leschke, chorus director of the Wagnerian Opera Company in New York last season, and former director of the Charlottenburg Opera, will direct, with Glenn Woods, assistant.

A preliminary announcement of the soloists for the forthcoming season of the San Francisco Symphony includes the names of Georges Enesco, composer-violinist; E. Robert Schmitz, pianist; Lewis Richards, harpsichordist, and

Marie Silba, pianist. Other artists will be announced at a later date.

An enthusiastic audience, including staunch adherents of Louis Graveure, gathered to hear him in concert at the Curran Theater on Oct. 12. The artist was in excellent voice and responded to recalls liberally, practically doubling his printed program. Consummate skill in phrasing, and a poised and refined elegance characterized his readings. The program consisted of a Brahms group, folk-songs, a French group, and a final group, sung in English. Arpad Sandor provided excellent accompaniments, and as soloist played settings of Hungarian Peasant Songs by Bela Bartok. Mr. Graveure was presented by Selby C. Oppenheimer.

Elizabeth Witter, mezzo-soprano, was presented in concert by Ida G. Scott, in the St. Francis Hotel ballroom on Oct. 10. Miss Witter recently returned from abroad and was greeted by friends and admirers, who manifested warm appreciation of her work. Her program included works of Di Lasso, Monteverde, Lully, Rameau, and Paradies, Respighi's "Nebbia," five settings of Shakespearean lyrics by Castelnuovo-Tedesco, and a Brahms group. Clarinet obbligatos were played by H. B. Randall of the San Francisco Symphony. Ellen Edwards was the accompanist.

### Flonzaley Quartet Arrives for Nineteenth Season

Adolfo Betti, Alfred Pochon, Iwan d'Archambeau and Felicien d'Archambeau, the latter the new viola player, have arrived in America for the nineteenth consecutive American season of the Flonzaley Quartet, which will include the seventh visit of this organization to the Pacific Coast. The forthcoming season of the quartet includes its usual series of three concerts in New York, Boston and Chicago. Its series of three concerts in Smith College, Northampton, its regular two annual appearances each in Philadelphia and Indianapolis, together with approximately eighty-five single engagements from Coast to Coast. In the first concert of the New York series, the quartet will present a new quartet written especially for it by Albert Spalding. The second concert in New York will include a new quintet now being written for the Quartet, by Ernest Schelling, and in the first presentation of this work Mr. Schelling will collaborate at the piano with the Quartet. In the third concert, Harold Bauer will again join with the organization in the Brahms Quintet.

### New Mendelssohn Composition Found

A new Mendelssohn "Song Without Words" has appeared in a German musical journal, *Musik*, which claims it can prove its authenticity. The original manuscript of the composition was recently discovered in an old family album. The music is said to be characteristically Mendelssohnian in theme and character and German experts are inclined to agree on its genuineness.

### Manhattan Theater May Again House Permanent Opera Company

Plans are afoot to establish a permanent opera company in the Manhattan Opera House, the scene of the late Oscar Hammerstein's activities in New York, beginning next season, according to S. Hurok, who has just taken over the management of the theater. Several persons have already discussed the project, he says, but no contracts have as yet been signed. This season, the theater will be used for concerts and for other entertainments which have already been booked.

son of 1925-26 in America, beginning her tour the middle of October. The calendar for the entire season is practically filled.

It has been necessary to extend the tour of the British Isles two weeks to meet the demand for concerts in London and other cities, so the singer will not return to New York until time to begin her rehearsals with the Metropolitan forces. Although she has never sung in Great Britain previous to this fall, music-lovers have become her staunch admirers through her records.

Among the other parts of the world from which requests for concerts have come are South Africa, Japan, China and other countries of the Orient.

## RECREATION LEADERS LAUNCH MUSIC DRIVE

### National Congress Urges Larger Municipal Appropriations for Cultural Art

By Vincent E. Speciale

ATLANTIC CITY, N. J., Oct. 20.—The National Recreation Congress at a meeting held yesterday in Haddon Hall launched an extensive national campaign to get cities to appropriate more money for music.

"American cities are still starving for music," said Kenneth S. Clark, "although the amount of municipal appropriations for band concerts, orchestras, choruses and other forms of music last year reached the \$2,000,000 mark."

A committee, consisting of Peter

### N. Y. MANAGERS VOTE TO BEGIN CONCERTS ON TIME

#### George Engels is Reelected President of National Association at Annual Meeting

Concerts will be started on time in spite of late comers, it was voted at the recent annual meeting of the National Musical Managers' Association of the United States. Following is the resolution adopted: "Be it resolved that the members of the National Musical Managers' Association of the United States hereby agree to do all in their power to begin concerts on time or at least as close to the hour announced as it is possible to do so, ignoring the late comers."

George Engels was elected president of the association for his second term, and Catharine A. Bamman was elected to her seventh term as secretary. The other officers are Daniel Mayer, first vice-president; Antonia Sawyer, second vice-president; Fitzhugh Haensel, treasurer, and John T. Adams, Loudon Charlton, Charles L. Wagner, R. E. Johnston and Arthur Judson, directors.

Evans & Salter and L. D. Bogue were accepted as new members. In addition to the officers and directors, the other members are F. C. Coppicus, Annie Friedberg, Fortune Gallo, M. H. Hanson, Evelyn Hopper, S. Hurok, D. F. McSweeney, and Wolfsohn Musical Bureau.

### ADDITIONAL FORECASTS IN THIS ISSUE

SO many correspondents forwarded forecasts for the season 1924-25 in response to the invitation of *MUSICAL AMERICA* that it was found impossible to give representation to all in the Fall Issue last week. A considerable portion of the late material thus crowded out is presented this week. Forecast stories from various cities will be found on pages 5, 24, 30, 31, 33 and 35.



# Big "Bull Fiddle" Stalks Into the Spotlight

Tide That Brings Contrabass into Prominence Turns from Italy to the Volga—Serge Koussevitzky, New Conductor of Boston Symphony, Entranced Moujiks with Sonorous Tones and Delicate Pianissimos—Big Fiddle Steadily Gains in Importance—Players Must Be Fine Musicians

By H. M. MILLER

**D**OOOR old Domenico Dragonetti went to rest in a little Venetian graveyard in 1846 with the sole thought that he was the greatest contrabass virtuoso the world would ever know. Even the inventor of the double bass, the famous Michele Todini, even Berini, the master of Dragonetti, yea even Hercules himself could not have thundered as forcefully upon an elongated fiddle as did Domenico.

"Giuseppe Andreoli? Ah! He is afraid of my big instrument," Dragonetti would say of his Milanese rival. "And so he has built him a small one, a harmless little 'basso di camera'."

Whereupon he would utter a scoffing, volcanic laugh that resembled a blast coming in sweltering gusts from the inside of burning earth. No wonder his dog Carlo was afraid of him and all the children referred to him as "old Vesuvius."

However, the conceited Dragonetti must have turned over in his grave not fifty years later when Giovanni Bottesini came over from Lombardy and awed the peasants by his masterful control of the unwieldy contrabass.

"Quel tour de force!" Rossi, his teacher, would murmur, half in admiration and half in jealousy.

By this time the rest of Europe was awake. Must Italy have all the strength and power of this wondrous instrument? Where were the French and German masters? August Müller, concertmaster of Darmstadt, feebly responded, as did Michel Pignolet, the descendant of Montclair; but neither these nor lesser ones grew to the fame of the Italian double bass players. In England, when Queen Victoria, in a search for individuality, requested a contrabass solo at the court, a court fool came forward with his lute and said: "Behold the most profound of English instruments, Your Majesty." Thus the musical world played on in its light and care-free fashion. When a double bass passage from Haydn or Beethoven came around it was either omitted or the double bass player would swallow the lump in his throat, quiver nervously through his part, and refrain from breathing again until he reached the measure in which his companions joined him and he could once more melt into the background to perform his duty of simply "doubling the bass."

## The Volga Tide Turns

While the world still looked toward Italy for the next great contrabass soloist, the scene changed, and against the mighty tide of the Volga came Serge Koussevitzky. Moujiks sat along the banks of the river and worshipped his sonorous tones, his fragile pianissimos, and the man who gave them a frank, personal confession of emotion. He would pour his whole life energy into the expression of one little phrase until the massive instrument swayed beneath the spell of his agile, creative finger tips. Up and down the river he went, covering thousands of versts and bringing higher thoughts and feelings into the lives of thousands of his people. In his music there was deep religion, a religion tragic, wrathful, imploring, mystic. His genius seemed to prove conclusively the much-debated question of the moral value of music. It was an anodyne to

many an invalided Russian, carried to the banks of the river on the great day, and an inspiration to the musical workman to forget his moneyed labor and find himself once more in his music.

The "five-four" rhythm of Russia, beaten out with such vigor and summoned up from the deep abyss of the contrabass, held Italy spellbound. Where, she wondered, was her Dragonetti of today? To her is due the honor of the double bass as a purely technical invention. The emotional temperament of the Mediterranean people did not find an outlet through the contrabass. To Italy it was but an orchestral filler, a rough foundation above which the delicate tones of violins and piccolos could soar.

To Koussevitzky is due a large share in the discovery of the value of the instrument *per se*. The natural Russian realism, tending toward emancipation from smug conventionalities, found itself in the explosive *sforzando* and the profound vibrato which the double bass made possible. The weird "back to nature" timbre of the instrument can be assimilated with the spirit of Russian emotion. Surely Dante never reached the depths which Koussevitzky has discovered.

America is not saturated with the art of Russia today without reason. It is not, as some would try to make it, a passing fancy to be put in a category

with Tutankhamen dresses, Japanese parasols and Oriental jazz music. It is a vital nerve, destined to influence the music of America, which is still a young, half-formed art, depending largely upon exterior forces for its development. Koussevitzky is not a pioneer of Russian art in America. He is, on the other hand, a climax, following an era of Russian ascendancy in which the paintings of Soudeikine, the music of Stravinsky, the Russian ballet, the folk-songs of the Ukrainians and many other arts have become the joy of American people. Hence we look forward to Koussevitzky's leadership of the Boston Symphony with great expectation.

Nor is that all. While conductorship is a fine art, it is the fascinating contrabass we want to hear—that mammoth Italian fiddle which has had such a long journey from Moscow to New York. The super-Dragonetti is with us. Boston may claim him for awhile, but the four hundred are on his trail, not the "four hundred" who chat in opera boxes, but the four hundred professional bass players listed in New York, among them the famous Ludwig Manoly, Anton Torello and H. Radler and others.

## An Aid to Program Music

"The contrabass is gaining in importance all the time," says Mr. Manoly, who has been a contrabass player in the New York Philharmonic Orchestra for

forty-four years. "Modern orchestration, with its emphasis upon color, utilizes the power of the double bass to paint a picture. What would the symphonic poems of Strauss and Stravinsky and the operas of Wagner and Debussy be without the double bass? Program music needs the double bass for storms, for 'Till's' pranks, for the shudder of a *Fafner* or a *Don Juan*. Beethoven was the first to realize that it was the foundation, the instrument which rounded and blended the tones of all the rest and had the deep resonant quality of an organ. He used it daringly in his Fifth Symphony, where he even tried to take it lower than a bass could go. In his Sixth Symphony, the 'Pastoral,' he ventured to employ it for color; but it was not until the time of Liszt and Wagner that music overcame the 'contrite consciousness' of Beethoven's programistic tendencies, the mild attempts of Mendelssohn's 'Hebrides' Overture, and Weber's wolf glee scene from 'Der Freischütz.'"

The first work in which Mr. Manoly played his double bass in this country was the initial performance of "The Flying Dutchman" in 1876. Think of the double bass work in that, with all its storm scenes, chromatic runs, deep tremolos, drone bass effects and low orchestral color! The excessive dissonance



## DOUBLE BASS DEVOTEES, AND RARE INSTRUMENTS

Ercole Cavassa, Famous Contrabass Virtuoso, 1856-1900; Gigantic Specimen of Contrabass Exhibited by Carl Fischer, Inc., New York, Together with One of Ordinary Size; Giovanni Bottesini, (Left), Celebrated Performer Upon the Contrabass and Composer for This Instrument, and Luigi Arditi, Popular Conductor of a Generation Ago, from a Picture in the Collection of Unger to Buldrini; Mr. Buldrini, Contrabass Player in the New York Philharmonic Orchestra, with a Double Bass Made by Busan at His Right and a Maggini on His Left

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# Favorite Artists and Débutants Fill New York Week



ALTHOUGH the season is virtually only in its second week, there were almost as many recitals and concerts during the past s'ennight as usually occur at the height of the musical year. There were some interesting débuts, notably that of Harold Samuel, the great English interpreter of Bach who was heard in two recitals before leaving for England. Mr. Samuel revealed new beauties in works often heard and revived the D Major Partita which is seldom played. Dorothy Duckwitz and Raul Paniagua, also pianists, made their first New York appearances, and Beatrice Mack, a young coloratura soprano, exhibited a fine and well-trained voice in a program of interesting songs. Besides these, there were first appearances of the season such as Feodor Chaliapin and Vladimir de Pachmann, in both of whose concerts the interest of the audience seemed divided between the actual music and the conversational interludes. Jean Nolan, sang Irish songs with all the grace of a real colleen, and Rosa Raisa, whom New York hears no more in opera, displayed her glorious voice in concert with her husband, Giacomo Rimini, and Magdeleine Brard, the dainty French pianist. Isa Kremer drew a vast audience to Carnegie Hall to hear a program of folk-songs of various nations, besides some other numbers of interest. One of the most interesting concerts was that given jointly by Helen Stanley and Albert Spalding for members of the City Music League. The remainder of the recitals were by artists who have large followings and others who are beginning their way.

## Dorothy Duckwitz in Début

Dorothy Miller Duckwitz, pianist, appeared in her first New York recital at Aeolian Hall on the evening of Oct. 13. Her program, which was good, included the Tausig transcription of the Bach Toccata and Fugue in D Minor, shorter pieces by Lully, Couperin and Scarlatti, a Chopin group and a modern group composed mainly of Debussy. It was in the small bits of Seventeenth Century music that Miss Duckwitz found her happiest medium of expression. In these she made a charming impression by her beauty of tone and facile technic. The Chopin group began with the great C Minor Nocturne and included two Studies and the Ballade in G Minor. It is easy to understand why Liszt murmured complainingly when one more pupil brought it to him for study. Cyril Scott's "Lotus Land," which opened the last bracket, received a good performance. The black key glissandos were fascinating and acidly clean. The Sonatine of Ravel also went well and Miss Duckwitz deserves thanks for giving it a place on her program. Four Debussy Preludes closed the program, one of which was the beautiful "La Cathédrale Engloutie." The same composer's "Reflets dans l'Eau" was among the encores played. W. S.

## Bach as He Should Be

Without much of any tooting of trumpets, Harold Samuel appeared in this country a month ago to play Bach at the Berkshire Festival. Mr. Samuel has made such a name in all-Bach programs in his native England that it is in these that he is best known. Music-lovers who had the privilege of hearing him at Pittsfield were more than amply repaid, and many of them were in the audience at his New York debut recital in Aeolian Hall on the afternoon of Oct. 14, ready for more. The program included an Adagio in G, Fantasia and Fugue (Toccata) in D, the English Suite in F, Four Preludes and Fugues from the "Well-Tempered Clavichord," those in A Flat from Book 2, and those in C Sharp Minor, B Flat and F, all from Book 1. The Chromatic Fantasia and Fugue closed the program.

Except for a few moments of dryness, in the Adagio, for instance, the program throughout was something to make the heart glad. Mr. Samuel utterly forgot himself and let the great master speak through his finger tips. The grave passages were solemn without being somber and the bright ones had all the merriment of spring days, happy youths and maidens and everything else typical of joy. The Gigue in the Suite was especially fine and in this Mr. Samuel did some superb thematic differentiation which was carried to an even higher point in the fugues.

Persons who know and love Bach are urged to hear Mr. Samuel soon and often; persons who do not know Bach or dislike him (they are substantially the same) are exhorted to hear him. Both classes will reap rich benefits.

J. A. H.

Mr. Samuel appeared in his second recital of Bach's music in Aeolian Hall Friday evening. The great G Minor Toccata, the Partita in D, a group of shorter pieces, three Preludes and Fugues from the Forty-eight, and the A Minor Fantasia and Fugue comprised

his program. The recital was one unalloyed delight for the numerous, attentive audience, who made him repeat the Bourrée in E Minor and demanded many encores. Mr. Samuel's playing was clean-cut and authoritative and every note was an eloquent testimony to the love and reverence in which he holds the master. The infrequently played Partita in D was a lovely suite of seven pieces of different moods, exquisitely strung together by Mr. Samuel's magic fingers. But it is useless to specify. Every composition received this sincere treatment. Mr. Samuel's hands contain prodigious strength, for only the giants of the keyboard can play so softly and clearly.

W. S.

## Beatrice Mack Makes Début

Beatrice Mack, soprano, who is said to have sung in opera in Europe, made her New York debut in recital in Aeolian Hall on Oct. 14, before an audience of unusual size. Miss Mack began her pro-

gram with *Susanna's* recitative and aria from "The Marriage of Figaro," following with songs by Schubert, Bettinelli and Cimara and a Spanish folk-song arranged by Reimann. The second group was in German and included numbers by Strauss, Wolf, Schwartz and Blech. The third group was of French songs and the fourth of songs in English.

Miss Mack exhibited a well-placed, high-lying voice of good quality and of probably larger volume than she at present realizes. She has other desiderata for the successful singer, a good stage presence, an agreeable personality and that vague thing designated by the over-worked word, "charm." Her Mozart was cleanly sung with good legato. "Traum durch die Dämmerung," which began the second group, while it had fine tonal beauty, lacked something on the interpretative side. Miss Mack should read Browning's "Meeting at Night" and key Strauss' song in the same mood. Schwartz's "Winterabend" was beautifully sung, and the humorous "Herr Hahn und Fraulein Huhn" was so delightfully given that the audience applauded long and loudly. In the French group Debussy's "Chant d'Amour" was especially well sung, the artist's accent, by the way, being noticeably good in this entire group. The English songs were finely delivered and Miss Mack's clear enunciation made it more enjoyable. Another fine piece of singing was "Caro Nome," which was given as encore to the first group. Madeleine Marshall Simon was the accompanist.

J. A. H.

## Raul Paniagua in First New York Recital

Raul Paniagua, pianist, made his New York debut in recital in Aeolian Hall on the afternoon of Oct. 15. He began with a handicap, his name being misspelled on the program, which would irritate anyone; and worse still, when he had played the first notes of his opening number, Tausig's arrangement of Bach's Organ Toccata and Fugue in D Minor, it was evident that the damper pedal on the piano was out of gear. Mr. Paniagua went on for a few more meas-

## PAVLOVA OPENS SEASON IN "DON QUIXOTE"

### Danseuse Begins Farewell Tour as Heroine of Spanish Romance

Anna Pavlova opened what is announced as the last of her farewell tours, at the Manhattan Opera House, on Friday evening, Oct. 17. Her audience was if anything, more enthusiastic than ever and apparently loth to let her go. Her dancing brought again that exquisite detachment and buoyant freshness which is a part of her eternal youth.

A new "Don Quixote," Pavlova's, not Strauss', was the feature of the evening. Pavlova was a Goya picture of the *Innkeeper's Daughter* and an ethereal, intangible *Dulcinea del Toboso*. It was not Cervantes, but to those who did not resent this, it was delightful. Opening with a pantomimic prologue in *Don Quixote's* House, the action changed to a public market place in Barcelona, where Pavlova could dance in front of the inn as the *Don* rode up on a majestic, but somewhat frightened, white charger. Laurent Novikoff, as the *Barber*, added to the Carmenesque atmosphere of the scene in a series of flashing, sparkling dances with the star. The *Sancho* provided the only Cervantes touch as he was bounced up and down in a blanket and rebounded smiling cherubically.

Through the Enchanted Forest *Don Quixote* and *Sancho* rode until they reached *Dulcinea's* Garden, where the glorious lady and the *Knight of the Silver Shield* awaited them. Mme. Pavlova, when she was on the stage, gave an atmosphere of her own to the production. Laurent Novikoff was *Basil, the Barber*, and the *Knight*; M. Domo-slowski was *Don Quixote* and M. Markowski *Sancho Panza*. Hilda Butsova appeared as a *Street Dancer* and *Cupid*. The settings and costumes by Korovine had, in themselves, striking effects of line and color. The music by a mysterious stranger named Minkus, was rhythmic and tuneful.

A series of divertissements followed the ballet. It included such favorites as "The Swan," the Saint-Saëns "Syrian Dance" with Mme. Pavlova, and a group of characteristic dances by the ballet and assisting artists.

H. M.

On the afternoon of Oct. 18, Mme. Pavlova appeared in the title rôle of the "Fairy Doll" to the great delight of the many children and adults in the audience at the Manhattan Opera House.

The program opened with a one-act ballet, "Sleeping Beauty," with music by Tchaikovsky. The ballet consisted of a series of fairy visions and introduced classic dances. Leading rôles were taken by Hilda Butsova, A. Oliveroff and Miss Lake.

As the *Fairy Doll*, Mme. Pavlova pirouetted, danced and poised on one toe with consummate grace, waved her wand and commanded her companions in the doll shop to perform a brilliant series of dances to music by Josef Bayer and other composers, arranged by I. Clustine. Theodore Stier conducted his orchestra skilfully while a Baby Doll, a Poet, a Drummer, Spanish, Porcelain, Tyrolean and Dresden Dolls, Rabbits, Cats and Lead Soldiers went through their charming paces. The fact that the scenery is Russian and the music Viennese introduced an incongruous note, but it did not detract from the ballet.

One of Mme. Pavlova's best bits of the afternoon was the famous Gavotte danced to the "Glow-Worm" by Lincke, with her partner, Alexandre Volinine. Later she appeared in a Russian Dance by Tchaikovsky with the entire company. The divertissements also included a manly Bolero performed by Laurent Novikoff to music by Minkus, a graceful Pastorale, by Miss Stuart and Mr. Oliveroff, to music by Strauss, and a "Scene Dansante" to Boccherini's music, by Hilda Butsova and Mr. Pianowski. Lewandowski's Obertass at the opening of the divertissements and the Russian Dance at the close provided opportunities for the introduction of interesting Russian folk dances. Mr. Algeranoff distinguished himself in the Russian Dance.

J. S.

ures and then prudently left the stage. Fifteen minutes were then consumed in removing the entire action from the instrument and adjusting it. This disturbance may very naturally account for a lack of clarity in Mr. Paniagua's Bach. The number was given with fine tone and considerable vigor, however, and was well received. In the Brahms-Handel Variations which followed the pianist seemed inclined to hurry occasionally, but he was evidently master of all the technical difficulties of the very lengthy piece. So also the Liszt Etude de Concert in F Minor, which rippled forth at an in-

[Continued on page 9]

## HOOGSTRAATEN GIVES RESPIGHI NOVELTY

### "Sinfonia Drammatica" Has First N. Y. Hearing at Philharmonic Opening

The New York Philharmonic Orchestra, Willem van Hoogstraten, conductor, opened the orchestral season, as is fitting for America's oldest symphonic body, in Carnegie Hall on the evening of Oct. 16. The audience was one of size and high appreciation of the program and the playing thereof, greeting Mr. van Hoogstraten wholeheartedly on his appearance and offering lavish applause throughout the program.

Interest centered in the first New York hearing of Respighi's "Sinfonia Drammatica." The work was composed in 1914, and had its world première under Bernardino Molinari, to whom it is dedicated, at the Augusteo in Rome in January of the following year. It waited ten years for its first hearing in this country, having been given by the Philadelphia Orchestra in Philadelphia last February.

From the outset Mr. Respighi has taken an unfair advantage of his hearers by presenting as absolute music what is very obviously program music. The result is a Maeterlinckian uncertainty as to what a great deal of it means or whether, to paraphrase a paraphrase of a well-known proverb, "less is here than meets the ear." The terrific surge of the first movement suggests inevitably certain passages in the Divina Commedia; the second has almost bucolic sections for the flutes and clarinets with thunders and tempests and a lovely solo for the first violin, suggesting "Heldenleben"; and the final movement, a funeral march of somebody or other. Harmonically Mr. Respighi has not hankered after foreign gods. He shows that there is yet life in the old tonalities, though with a huge orchestra he suggests Strauss, Wagner, Tchaikovsky, here and there. There is a passage which is cousin-german to "Träume," and some hints at "Parsifal." The brilliant, tricky, Oriental-colored instrumentation of Respighi's teacher, Rimsky-Korsakoff, is evident throughout.

Aside from all this, the symphony is an arresting one. The first movement is almost overpowering in its emotional, tragic content. The themes are interesting and their development, both in this movement and throughout the work, original and scholarly. The second movement plays with emotions, religious, amorous and mental, and there are some highly original instrumental combinations. The final movement, again replete with ingenious thematic development, is dolorous in spirit and as a whole less interesting than the previous sections. The work was received with immense applause.

The concert began with the Overture to "Euryanthe," which was well played, the fourth of Mozart's E Flat Symphonies with its familiar Minuetto, and the "Meistersinger" Overture. The Mozart lagged, rather, and there were some variations in tempo in the Minuetto which did not help it to any extent. The "Meistersinger" began somewhat heavily but later caught up. The concert as a whole, though too long, having lasted two full hours, was a fine one and an interesting opening to a season which will hear nearly two hundred symphonic programs.

J. A. H.



## NEW CONCERT HALLS FOR VICTORIA, B. C.

Move Is Made for Annual  
Festival in May—Visitors  
Booked for Recitals

VICTORIA, B. C., Oct. 18.—An event of importance to music-lovers will be the opening in May next of the C. P. R. Crystal Amusement Center, a building which will contain a large auditorium and smaller halls which will be available for concerts. This should prove to be a suitable climax for a season which will be in every way worthy of the musical traditions of British Columbia's capital. A committee of prominent teachers, backed by the music houses of the city, is at work on plans for a music festival to be held in May, and this, it is hoped, will be the first of a series of annual events.

Choral, operatic and orchestral societies sprang up early in the history of Victoria, and it is doubtful if any city in the Dominion has even equaled it in the number of its musical productions, or in its artistic accomplishments in opera, oratorio and orchestral fields. One of these organizations is the Victoria Ladies' Musical Club, which now enters its twentieth season.

From present indications, under its newly elected, and accomplished president, Mrs. S. Maclure, the future season is certain to prove an extremely busy one. Special programs, with the object of giving encouragement and opportunity to the music student, are already arranged and other musical events under the club's auspices are planned. Government House, through the wife of the Lieutenant-Governor, Mrs. Walter Nichol, patroness of the club, and herself a gifted mezzo-soprano, will throw open its doors to many of the club's winter programs. A musicale in honor of past presidents of the club was held recently. Mrs. I. W. Powell, honorary president, Mrs. Herman Robertson, the club's first president, Mrs. R. S. Day, Mrs. J. D. Helmcken, Mrs. Richard Nash, Lady Frank Barnard, Mrs. Gideon Hicks, and Mrs. Duncan Campbell were present. The only past president who could not attend was Mrs. Conyers Bridgewater, now resident in London.

The Arion Club of male singers and the oldest organization of its kind in Canada, will, as usual, give four concerts during the season. Organ recitals are promised by Edward Parsons of the Metropolitan Church, Jennings Burnett of the St. John's Church and Harold Davies of Christ Church Cathedral. The Jackson Hanby amalgamated choir will repeat "Messiah," during Christmas week and will give "Samson" in the early spring.

Violin classes have been formed in the public schools of Victoria, Oak Bay and Esquimalt, mainly through George J. Dyke, concert manager. The Welsh people of the city have formed a Welsh Musical Club, which has already started its activities.

Mrs. Gertrude Huntley Green, pianist, has returned home after a sojourn in Europe, and will again take an important part in the music of the city. Visiting artists will be heard during the season, among them Grace Wood Jess, western folk-song interpreter; Charles M. Courboin, organist; Mischa Elman, violinist; Germaine Schnitzer, pianist; Irene Pavloska, soprano and Marcel Grandjany, harpist.

GEORGE J. DYKE.

### Late Announcements Add to Toledo's List

TOLEDO, OHIO, Oct. 20.—Ada Ritchie is presenting Tito Schipa, tenor, on Feb. 6, for the benefit of Scott High School Library. Two Japanese operettas will be staged by women pupils of the opera class of Toledo Conservatory, taught by Mrs. Raymond L. Durfee, head of the voice department. This will be the first attempt by a Toledo music school to provide operatic experience. Twenty-five young women will be in the casts. The Alona Club, under Mrs. Ruth L. Duffy, will present its second annual program of Indian music in November. The Paul Whiteman Orchestra returns Oct. 21, to give a second concert at the Coliseum. HELEN MASTERS MORRIS.

## Tulsa Makes Rapid Strides as Music Center



PROMINENT IN TULSA'S MUSICAL AFFAIRS

Left to Right: John Knowles Weaver, Founder and President of Tulsa College of Fine Arts; Mrs. Claude Garrison Spindler, President of Wednesday Morning Musicales and City Federation of Music Clubs, and Albert Lukken, Head of Music Department, University of Tulsa

TULSA, OKLA., Oct. 18.—The question, "How big is Tulsa?" has been answered again by the census estimate of July 1 which credits this city with a population of 119,889. Tulsa is the largest city in Oklahoma and not only does it lead as the most important business center of the Southwest, but in musical affairs it has grown by leaps and bounds during the past few years. The convention hall which has been

the scene of most of our musical activities has been remodelled and redecorated, making it vastly more comfortable and attractive. The completion of the new Orpheum Theater and the new Shrine Temple with its auditorium gives Tulsa three splendid buildings which will facilitate the handling of its theatrical and musical events.

Industrial conditions also have improved remarkably and beneficial effects in the musical field are expected.

Robert Boice Carson offers a course

of concerts of high standard. An innovation of special interest is the establishment of popular prices. The opening recital will be Oct. 24 with Reinald Werrenrath. Other visitors will be Sophie Braslau, Percy Grainger, the De Reszke Singers and Mildred Dilling, Cecilia Hansen, Maria Jeritza, and the London String Quartet.

A new concert series will be inaugurated by the Tulsa Concert Management.

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## Oakland, Berkeley, Piedmont, Alameda See Music Advance on San Francisco Bay



1, Zannette W. Potter, Oakland Concert Manager; 2, Glenn Woods, Director of Music in Oakland Schools and Conductor of East Bay Chorus in Music Festival; 3, William Edwin Chamberlain, President California Music League and Vice-President Berkeley Musical Association; 4, W. G. A. Ball, Director of Music in Piedmont High School

OAKLAND, CAL., Oct. 17.—Music-lovers of the East Bay cities are enthusiastic over announcements for the current season.

Paul Steindorff plans a season of opera, giving Italian works early in the

winter, and a six weeks' season of light opera. Z. W. Potter offers in her artists' concert series the following attractions: Louis Graveure, Oct. 27; Ruth St. Denis, Ted Shawn and Denishawn Dancers, Dec. 8; Sophie Braslau, Dec. 29; Erna

Rubinstein, Jan. 19; Alfred Cortot, Feb. 23; Rosa Ponselle, March 30; Tito Schipa, April 13. In a series of single recitals, Miss Potter offers Alma Gluck, Nov. 17; Mischa Elman, Dec. 12; Ernestine Schumann Heink, Jan. 26; Vladimir de Pachmann, Feb. 5; Paul Whiteman's Orchestra, March 2; Anna Pavlova and her Ballet, March 9 and 10; Feodor Chaliapin, March 24; Frieda Hempel, April 27. Miss Potter will also manage twenty concerts by the San Francisco Symphony under Alfred Hertz in the Civic Auditorium. Half of these will be symphonic and half popular, with three children's matinees given in the Auditorium Arena, which seats 6000.

A series of chamber music concerts is announced for the Hotel Oakland by the San Francisco Chamber Music Society; Louis Persinger, first violin; Louis Ford, second violin; Nathan Firestone, viola; Walter Ferner, cello, and Elias Hecht, flute. Miss Potter will conduct the Oakland Community Chorus, sponsored by the Board of Education for night school classes.

The Elwyn Bureau announces Mario Chamlee, Nov. 18; Cecilia Hansen, Dec. 9; Maria Ivogün, Feb. 3; San Carlo Grand Opera Company, Feb. 19 to 21; London String Quartet, April 6; Reinald Werrenrath, April 21, and Jascha Heifetz, Jan. 20. These concerts will be given in the Civic Auditorium.

The Berkeley Musical Association, Julian Waybur, secretary, announces concerts by Louis Graveure, in October, Claire Dux in November, Guy Maier and Lee Pattison in February, Georges Enesco, in March, and the Flonzaley String Quartet in April.

William Edwin Chamberlain offers young peoples concerts in Harmon Gymnasium, sponsored by the University of California and the Board of Education, with the Berkeley Chamber of Commerce.

Alice Seckles will continue her matinee musicales. The local branch of the State Music Teachers' Association, under Miss Egger, will present monthly programs. The Amphion Club, made up of young musicians, is an outgrowth of this organization.

The California Music League, organized by Dr. Modeste Alloo will give four public concerts in Harmon Gymnasium. An orchestra is rehearsing and

[Continued on page 30]



# Why Tolerate Futile and Round-About Methods in Teaching the Art of Singing

By Iva Krupp Bradley

SOME TIME ago a singing teacher expressed the regret that a pupil of hers had a beautiful voice, but a bad carriage of the body—and that she was afraid to speak to the pupil about it because it might hurt her feelings. From my experience in correcting the posture of young people, I am quite sure that the young woman would have been only too thankful to be told, provided the teacher had the technical background, upon which to base concise and scientific explanations, and from which to correct her carriage.

The foundation of correct posture lies in the balance and line of the bony structure. If this is correct, the abdominal muscles, which support the internal organs, are in the right position, thereby allowing the lungs, diaphragm and other vital organs their free activity. Naturally, if there is no pressure of one organ upon another, we have a free inhalation and exhalation of the breath.

If we succeed in eliminating pressure in the throat and obtain an active production of the organs of speech, lungs and diaphragm, we must bring about beauty and nobility of tone, because of the activity of the overtones. All can have a dignified and noble carriage of the body, and one feels that a beautiful body ought to give forth beautiful tones. The soul and intellect may be capable of great artistic endeavor, and yet the body may be utterly incapable of expressing it.

Physical culture is the work of the singing teacher, and each lesson should be a re-establishment of correct posture because it is the natural base upon which to build the vocal structure. Many teachers vaguely admit this, but seem to feel that it is beneath a singing teacher. Or are we too lazy to undertake the work?

We quite forget that these young people come to us to learn how to make a living by singing—to have us give them a fundamental training such as they would get if they were studying architecture, painting or medicine. And all we offer them is the frosting on the cake, the style of singing!

What right has a person who is an excellent musician and has a large knowledge of song literature to attempt to teach tone-production? How can we license teachers when no one yet has come forward with a practical solution of tone-production? By this we mean, a practical solution from the American point of view of eliminating unnecessary time-wasting. Is it not logical that we should first of all start with the body? Should we not teach it how to be alive and responsive, so that the soul may express itself through the beauty of the voice, which is the natural result of an harmonious equipment?

Let not the term "physical equipment"



Photo by Charlotte Fairchild

Iva Krupp Bradley

be misunderstood. When the functions of the voice and body are without pressure and restriction, the physical sensation is one of joy and abandonment. Singing should at all times be a physical pleasure. One cannot imagine a bird hoarse or exhausted after he has sung his little morning roundelay. You think of him as exalted and if it were not for the thousand repressions and contractions the civilization of life has brought upon us, we too would be exalted when we sing! So when I say "physical equipment," I mean the ability

to bring the throat and the body back to a normal state of repose and activity. It is quite true that this requires an enormous understanding of the functions of the body on the part of the teacher.

## Tone Specialists Needed

Shall we not, as Americans, develop a group of tone-production specialists whose knowledge is so keen that they can analyze the physical difficulties of a voice and be able to correct it by exercises which bring immediate results? Here in America, we believe in direct methods in business. If a man does not know his business well enough to get quick returns, he is discharged, and another who can show results takes his place. I cannot see why we should tolerate "round-about" methods in singing, any more than we do in business. A teacher should be able to give a forceful, concise analysis of a voice. And then he should proceed to build up for the pupil a practical and productive foundation, which will enable him to build a tower of musicianship and artistry upon it.

I have found that voices developed from the physical standpoint become cultivated and beautiful more quickly than the student can acquire musicianship. This development would easily be possible in most cases if we, as singing teachers, would be willing to get down to the fundamental basis of what tone-production is, and actually do some research work, instead of trying to cling to the old-fashioned manner of presentation.

There is nothing new about singing that we can learn. Lilli Lehmann has said about all that can be said on the subject. But we are poor, lazy Americans, if we cannot use modern science and common sense in our presentation! We teach Americans and they have a right to expect of us a direct, concise, business-like manner! And when we wake up to this need and meet it, then we shall have added European knowledge to American direct methods. We shall then be on our way toward bringing singing to each American home, instead of enabling only a chosen few to have that privilege.

## Percy Grainger Finds Inspiration for New Tunes in the Bush of Australia

Pianist and Composer Will Complete His "Bush" Music as Result of Visit to Native Land—Finds Country Teeming with Amateur Musicians—Would Encourage Use of Quarter-Tone Scale and "Beatless" Music in Composition

SAN FRANCISCO, CAL., Oct. 15.—Percy Grainger, still ruddy from a recent tramping trip in South Australia, arrived in San Francisco on Oct. 3 on the steamer Maunganui to fulfill a series of engagements in the United States and Canada, opening this month in Vancouver, B. C. By arrangement with Selby C. Oppenheimer, he is scheduled to appear as soloist with the San Francisco Symphony at the Civic Auditorium on Nov. 10. American, Canadian and European engagements will occupy him until 1926, when he will return to Australia to fulfill a contract with Messrs. J. & N. Tait for an extensive concert tour of that country and New Zealand.

Mr. Grainger's latest visit to the land of his birth enabled him to gratify a desire treasured from youth that he might some day make a tour in South Australia on foot. Three days spent in this manner, "humping his swag," in expressive vernacular of the antipodes, furnished him with material for the completion of his "Bush Music," started some years ago to express the charm he felt in the picturesque scenery.

While in Australia Mr. Grainger gave no concerts, with the exception of a half-dozen private recitals for relatives and friends, playing among other works his "Zanzibar Boat Song" for six hands at one piano, his "Nutshell Suite," "Warriors" and a group of works by



Photo by Morse, N. Y.

Percy Grainger, Pianist and Composer

modern British and American composers, whose cause he continues to espouse with enthusiasm. He found his audiences particularly responsive to the compositions of such composers as Carpenter, Guion, Brockway, Fannie Dillon, Dett and Sowerby. This responsiveness Mr. Grainger believes was largely due to the excellent standard of musical development which has been attained by the young Australian amateurs, among whom he found many fine musical organizations.

In Adelaide, for instance, Mr. Grainger relates that Dr. E. Harold Davies conducts a small choir, known as the Bach Society, which sings with a precision, passion and volume of tone not equalled by any American choir known to him. In the same city orchestral bodies and military bands, all mainly amateur, have reached a high degree of excellence under the direction of W. H. Foote, he says; and in Melbourne, Albert Zelman, by years of patient effort, has raised the Melbourne Symphony, the members of which are all amateurs, to

a point where it is able to give highly efficient readings of the most exacting standard and modern works.

There is, he says, no such high standard of professional music as exists in American cities; neither is the musical material available, nor the readiness of the public and patrons of art to lend musical ventures financial support. In this and in other respects Mr. Grainger finds America the foremost country in the world artistically as well as commercially at the present time. He finds in the American a devotional reverence for music, and the true excellence of the country's music in its native-born composers.

Modern developments continue to be of keenest interest to Mr. Grainger, and he seems to apprehend no serious impediments in the way of works involving the use of the quarter-tone scale, even in part-music. He points out that the natives of Rarotonga in the Cook Islands, of whose songs he has made a considerable set of phonograph records, sing part-music freely and not unpleasantly in their own strange intervals, probably in imitation of the harmonic part-singing of the visiting missionaries. He even considers the possibility of composing "beatless" music in parts or mass, and expresses wonder that modern experiments have not yet led in this direction.

The idea of "beatless" music, which Mr. Grainger states he invented, first occurred to him at the age of sixteen. Since then he believes he has succeeded in devising a fairly adequate notation for it. Just what is meant by "beatless" music may not be altogether clear, but it would seem to differ in rhythm from the strictly metrical and mensural music now and heretofore in vogue, much as rhythmical prose differs from poetry.

The historian relates that part-music became possible only with the development of a mensural notation and form based on rhythm. Conceive then, if possible, of a "beatless" bass, singing an unmetrical but irregularly rhythmic part in conjunction with a likewise "beatless" tenor, then superimpose a "beatless" alto and soprano with further individual and irregularly rhythmic parts, and one will have some conception of the chaos which Mr. Grainger faces with equanimity and for which he has devised a notation!

Patrons of the Grainger concerts will no doubt look forward with a mixture of curiosity and apprehension to the possibility of hearing some examples of this form of composition. But if they bear the stamp of Mr. Grainger's vivid and interesting personality, "beatless" music may not be so bad after all. Who knows?

CHARLES A. QUITZOW.

Mme. Jeritza Delights Audience of 4000 Persons in Chattanooga

CHATTANOOGA, TENN., Oct. 18.—Maria Jeritza, soprano, gave a concert in the Auditorium, assisted by Max Rose, violinist, on the evening of Oct. 11, before an audience of 4000 persons. Mme. Jeritza was in good voice and was applauded enthusiastically. She sang *Elsa's Dream* for an encore, and was recalled many times. The violinist proved himself a capable artist and his numbers brought him many recalls and a double encore. The concert stirred up a new interest in music in Chattanooga and the surrounding towns and has given an impetus to musical activities.

H. L. SMITH.

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**What Are All the New Conductors Who Arrive Going to Conduct?—New Uses for Motion Picture Orchestras—The Limitations Encountered in Certain Large Fields—Wanted, a Silencer for de Pachmann—Pens That Hang by a Hair Descend with Terrible Swooshes Upon Young Heads Bobbing Up at Concerts—Fortunes Made in America Sometimes Invested Here—A Prompter Receives a Fitting Tribute to His Faithfulness—Subject for a New Book on Musical Matters and Some Artists Who Could Contribute to It**

Dear MUSICAL AMERICA:

An agitated gentleman enters my room. He is a musician of big calibre with a fine reputation here and abroad, chiefly abroad.

His academic bearing and ignorance of the English language does not stand him in such good stead in our land; our public is still a bit dubious about the musician who does not look, dress and speak like a musician.

"I have come to consult you on a matter of great importance," he begins. Then he unfolds his story. The head of a great motion picture theater has offered him a contract as conductor.

"I need the job, the salary is, my lands—big!—I want a big orchestra; all the symphonies in the dozen cities already have their conductors. But—"

He stopped and looked at me appealingly. "I just cannot lose my reputation by becoming a cinema theater conductor." Of course the poor fellow simply wanted encouragement and moral support, for that salary did seem big. Few European conductors receive half as much in their own habitats.

Next day he signed the contract. I believe he is relatively happy, composing and arranging in the morning, conducting afternoons and evenings. His programs are models of excellence, for the owner of the theater is a man of some culture and understanding. True, the director put his foot down when his conductor divulged his idea of presenting all the Beethoven and Mahler symphonies in a weekly series, but they compromised by putting on some Strauss and a few renowned overtures.

Motion picture theater conducting may not strike the fancy of the man who aspires to be the musical god of a thriving American city, but it certainly is good for our movie audiences.

Incidentally, I have been wondering what had become of my friend Adolph Tandler, who conducted the Los Angeles Symphony Orchestra for some seven years. I hear that he is now conductor of an excellent orchestra in a leading motion picture theater.

The screen lured some of the best actors away from the footlights; the film theaters wooed many a fine organist from the churches; musical comedy has taken scores of singers off the recital platform.

And now the screen theaters are absorbing some of the large supply of conductors.

Every steamer brings over another conductor or two, and every manjack of them is confident of picking a plum.

Most of them haunt the managerial offices for a few weeks, smile engagingly at the ladies and gentlemen—chiefly the ladies—of influence in orchestra matters, grant interviews to newspapers on the sublime state of music in this land, and your jazz, how quaint and perfectly original! After a few months of this futile perambulating they either sail back to the great open spaces of dear France, Germany, or Jugo-Slavia, where art is really appreciated, or they settle down comfortably in a teaching berth, with their smothered hopes still smoldering.

Day by day they await the call from that city in the West or the South—did not the lovely sister of the lady whose husband is a member of the board of directors of this orchestra promise to remember him? And so they wait for the happy day of reprieve. Some of them have been waiting for a long time. But are they discouraged? Not much. Every week brings new conductors.

Doubtless the conductor has a harder time than any of the others. Any singer or instrumentalist of worth can find an engagement. But the conductor is in a different class; he is a musician upon whose ability hangs the destiny of a very expensive organization. Only a handful of such jobs exist.

He must be more than a musician; he must be a social wizard, a diplomat and something of a financier. If he has the combined manly graces of Apollo and Valentino it is all to the good. In fact, it might be sufficient if a leader has only the advantage of pulchritude to recommend him.

I know of at least one conductor—isn't it a lovely day?

\* \* \*

It looks as though this may be a tough season for the artists who must come within range of the New York critics.

One man in particular is swinging a wicked pen these beautiful autumn evenings. Speaking of a pianist, he observed that the recital "began on time." Beyond this accomplishment he found no virtue whatever in the performer's art. Another critic writes of "an orthodox program performed dutifully, without heat, without apparent trepidation. One could imagine Mr. Blank sawing a cord of wood with the same industrious satisfaction."

One of the reviewers was downright personal in his observations. He refers to the vacant seats, compares the recitalist to a college tenor "he had to listen to" last summer, speaks of "an unpleasant nasal bleat" and winds up his review with the declaration: "And of the other things that go to make up what we know as singing, Mr. Blanko has about as little as the law allows."

But the cruelest blow of all was delivered this Monday in the review of a certain baritone. In the opinion of a reputable critic the artist's singing was "Nine-tenths salesmanship and one-tenth apple-sauce."

Only a few years ago the distinguished critic of a local foreign language paper reviewed the appearance of a widely-heralded pianist. She was really awful. I can vouch for it. The critic devoted one paragraph to the affair: "Miss So-and-So gave a piano recital in Aeolian Hall last night. Why?"

The same recital provoked another critic to remark that "Miss So-and-So played exactly like a fifty-year-old nursemaid who had never been in love."

There are not many such flagrant cases which call for this kind of rough treatment. As a rule, the routinized reviewer dismisses the out-and-out impossible performers with a bare mention; he does not waste ammunition on mosquitoes.

I do not condone vicious or any type of "smart" or trick writing; luckily, the hit-'em-with-a-sledge-hammer school has been supplanted by a more thoughtful kind. There is one real "trick" writer in New York. And he is tired of his job.

By the bye, there is soon to be a new daily paper in New York and therefore another music critic.

Why doesn't this new paper attempt a real innovation in music criticism?

Instead of appointing one critic, let two equally competent writers review each and every musical event. Don't let either man know what the other has written.

If this could be done properly, the daily clash and confusion of opinion

## Viafora's Pen Studies of Celebrities



Rosa Ponselle, Dramatic Soprano of the Metropolitan, Who Can Not Only Sing the Heaviest Dramatic Roles of the Italian School but Can Negotiate Roulades and Trills with a Finesse That Many a Coloratura Might Envy. Miss Ponselle Will Add "Gioconda" to Her Répertoire This Season and Also Be Heard Again as "Rachel" in "La Juive," in Which She Made One of Her Greatest Successes with Caruso and Which She Sang in the Last Appearance Which He Ever Made in Public

would be a delightful revelation for the readers.

But there is one stumbling-block. These reviewers are such sociable fellows that you simply couldn't keep them from swapping opinions.

\* \* \*

What is to be done with de Pachmann? He won't keep silent at his recitals in spite of all his experience with the reviewers last year.

You will recall that some writers spared no words in criticising his famous custom of talking during his recitals. Personally, I would be disappointed if de Pachmann kept quiet.

I remember attending his last recital in New York last spring, the time he performed his program dutifully without doing more than making a few strange hand-wavings and grimaces. All of us missed his running comment; if I had paid for my tickets I would have demanded a return. Of course, he overdoes it at times. But what can we say to a man who acts like he did last week at his recital?

He began to play the Mozart Fantasia but something went wrong. He stopped. Holding up his left thumb he murmured, "Hurt!" He regarded his sore thumb dolefully for a moment, then by pantomime informed his audience that he was suffering a little as the result of a slight accident. Then, like a child who has brought his injury to his mother, he was satisfied.

Then he resumed playing.

\* \* \*

Arthur Brisbane takes a lively interest in Mme. Galli-Curci's art. Last week the great American editor devoted a whole column to the soprano. "She Spends Her Money Here" is the heading of the Brisbane editorial in scores of the Hearst papers throughout the land. "What will interest readers," he tells his millions of readers, "is the fact that this great artist, born in Italy, lives in America and spends her money in America." Then he goes on to tell of a lovely home in the Catskills and her vast earnings as an artist.

"If you have a daughter with a good voice it will encourage you to know receipts at one Galli-Curci concert have exceeded \$25,000," he writes. "Remember, however, that good teachers of singing are very rare. More voices are ruined than made by so-called singing teachers. Of one world-famous teacher in France it has been truly said that dozens of American girls that went to this teacher left their money and their voices in Paris."

I begin to suspect that Mr. Brisbane has had some personal experiences with singing teachers, else how could he speak so easily on this delicate subject?

\* \* \*

A prompter must always be on time, must he not? Can you picture him other-

wise? He must of necessity both be on time and know the time of all the arias sung in the course of an opera. His duties also include watching all the details of every performance.

That is why, I imagine, Mr. Gatti-Casazza has presented a magnificent gold watch to Mario Marchesi, prompter at the Metropolitan. Marchesi has been associated with the Metropolitan for twenty-five consecutive years, and it was in celebration of this anniversary that Mr. Gatti made the presentation. He was also with Mr. Gatti at the Scala and other European theaters of music before coming to America, I believe.

So now we may expect Prompter Mario to be prompter than ever, if that is possible, and to continue in his invisible rôle as the most self-effacing soul in the opera house.

\* \* \*

This Leningrad teapot tempest in Boston is altogether unimportant in itself but the incident disclosed that the path of Koussevitzky, the new Russian conductor of the Symphony, is not to be all carpeted with roses.

It seems to me that it was just a bit premature for the gentleman of the symphony board to make such broad statements without first determining if Mr. Koussevitzky were really responsible for the appearance of the offending word Leningrad on the programs.

Anyone familiar with Koussevitzky's career knows how absurd it is for anyone to think for a moment that he would abet any foe of the old Russian régime.

The whole proceedings seem ridiculous to a newspaper man. Mr. Koussevitzky makes it clear that he did not cause the word to appear on the printed programs. But even if he had been responsible, he would be in excellent company for the Associated Press and the other great news-gathering associations date their dispatches "Leningrad." They discarded Petrograd when the change was officially made. And no one pounces on the Associated Press and the other agencies as Soviet sympathizers.

War swept away the name of St. Petersburg; revolution transformed it from Petrograd to Leningrad, and all in the space of a few years. So there may be consolation for our Boston friend to know that the name Leningrad may be officially eradicated—even before Mr. Koussevitzky's contract expires.

\* \* \*

Mr. Mischa-Léon, the tenor, relates that Arthur Honegger, whose friend he is and whose "Pacific 231" is so much talked about, has pictures of locomotives plastered all over his walls. Engines are indeed, says Mr. Léon, a ruling passion with the brilliant erst-while member of the "Six."

Yet, though Honegger may be the

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## MEPHISTO'S MUSINGS

[Continued from page 7]

first to express his interest in railroads in orchestral tones, others have done something of the sort in a smaller way. Musicians may remember Albert Malinson's effective setting of Henley's "We Sway Along," with its realistic imitation of a whistle in the accompaniment. Then, of course, there is the piano piece that Alkan wrote along the same lines.

There is really nothing phenomenal in Honegger's hobby. Most musicians have toys of some sort.

Emma Calvé confesses to dressing dolls. Ballester paints fans. Others collect jewels. And I have sometimes suspected certain members of the profession of being so fond of flowers that they are willing to have them publicly delivered.

The difficulty in Honegger's case is that friends who wish to make him suitable presents must be rather embarrassed. Just fancy ordering a locomotive to be sent around, with a card attached, on a birthday or at Christmas!

Some of our artists ought to collaborate on a book entitled "Things That Go Wrong at a Concert." It could be brought up to date with a chapter by Raul Panigagua, whose piano recital in

Aeolian Hall was a feature of last week's concert list. All went well until the damper pedal stuck, when the pianist evaporated and did not materialize again until repairs had been made.

Very much the same thing happened once at a concert given by Teresa Carreño, only that time the pedal refused to function altogether. Twice the stick fell down with an irritating clatter. The first time, Mme. Carreño interrupted her number for a fixing to be accomplished. The second time, smack in the middle of the Etudes Symphoniques of Schumann, she forged bravely on to the end. Nothing could put a damper on her spirit.

Another time I saw a slice of plaster descend from the ceiling in front of

Jacques Thibaud and at a distance of but a hair's breadth from his fiddle. And the late David Bispham was vigorously slapped in the face by the nauseous wings of an intruding bat. The song David was singing, by the way, was not "Batti, Batti," but "Hark, Hark, the Lark."

Little distractions like these are helpful to an artist. They take his mind away from other things that he would likely be worrying about, says your

*Mephisto*

## Contrabass Emerges from Obscurity Into Prominence as Solo Instrument

[Continued from page 3]

which began with Wagner involves "beats" and approaches the realm of noise rather than tone. For this reason the low tone quality of two double basses in dissonant passages results in the "noise tone" necessary for descriptive music. And it is just that modern feature of the double bass that has led people to believe it an unmusical side issue in the orchestra, in a class with the bells and castanets and all the orchestral "hardware."

This, however, is a grave fallacy. Anton Turello of the Philadelphia Orchestra quotes Beethoven as follows: "The double bass player ought to be the most musical musician in the orchestra."

The saying that any one with an ear for music can play the double bass is another error. A growling tone and clumsiness are but two of the difficulties. Then, too, as Mr. Manoly points out, an excellent physique is a primary necessity. It takes a great deal of time and muscular and finger development before a contrabassist can become sufficiently hardened to withstand the size and string pressure of the instrument. It is just as difficult as conquering the embouchure of a wind instrument. Of course there is that irksome matter of learning to read the music, which is complicated for the double bass by the use of three clefs: bass, tenor and violin. Positions are complex and texts for study do not agree. Some great masters recommend Franz Simandl or Frederick Warnecke, and others like the new Italian method of Isasia Bille. Some texts insist upon 1-3-4 fingering and others prefer 1-2-4. Whereas established rules and customs have become the pedagogic principles of violin and cello, double bass rules still vary to the nth degree. Also there are not only three and four string basses, but even those with five strings, the fifth being added to the low C.

### Lighter Strings for Solos

For solo playing, according to H. Reinshagen, a contrabass member of the Philharmonic Orchestra, a slightly lighter gauge string is used than for ensemble work. This is to give a more mellow tone. Also, for the same reason, the big fiddle is differently tuned, a point demanding the finest musicianship on the part of the player. Thus complications are as numerous as solo material for the contrabass is scant.

Simandl's nine books and several by Wolf, consisting of arrangements and original works, are perhaps the most noteworthy. They are for piano and double bass, and many famous songs have been set for double bass and piano also. Among these are found: Schubert's "Am Meer," Wolf's "Frühlings- Traum," Mozart's "O Isis und Osiris," Kreutzer's "Das ist der Tag," Weber's "Cavatine aus Freischütz," Czerny's "Concert pour la contrebass" and Bottesini's fantasies: "La Somnambula," "Carneval de Venise" and "Tarantelle." Though the double bass is seldom found in chamber music there are some interesting combinations which Anton Turello cites: Mozart's aria "Per questa bella mano," for baritone and orchestra with double bass obbligato; the Borghi Sonata for viola d'amore and double bass, and Lorenzini's "Symphonie Concertante" also for violin d'amore and bass.

If solo work were more profitable there might be more double bass soloists in this country, but they all say, "It doesn't pay." All the large orchestras need from eight to fourteen bass players and comparatively few

pupils study the bass in conservatories of music. For instance, an average of six or seven pupils at the Institute of Musical Art is considered fairly good. Because of the strength needed and the awkward size of the instrument, as well as the too low quality which makes it

everything conceivable but a barn or a garage.

The contrabass has not only grown in importance but in size. At the time of the jongleurs in France one finds poetic passages like this:

"The Gerars donn'd a garment old,  
And round his neck his bass he hung,  
For cunningly he played and sung."

If he were to try that today he would hang himself in the bargain.

Some years ago Carl Fischer exhibited a double bass which was so large that it had steps upon it and it took two men to

## CONCERT

für den Contrabass.



A Passage of Characteristic Solo Music for the Contrabass Chosen for Illustration by H. Reinshagen, Member of the New York Philharmonic

unfit for a steady diet of solo work, young people choose the violin or cello more readily.

A few of the oldest contrabasses in captivity, are owned by V. Buldrini and A. Fortier. Mr. Manoly also has a Rugieri dating back to 1670. Nearly all the old violin makers tried a bit of large scale work, and Stradivarius and Amati were not exceptions. August Gemuender, an American maker, presented Wilhelmj with a Stradivarius model, and had one of his violins exhibited in Vienna in 1873. At the Centennial Exhibition of 1876 in Philadelphia, Gemuender had a fine double bass which foreign musicians confessed equal to their own. Since then many very fine basses have been made in America. So far as the creation of the instrument goes, America is in the foreground. The growing demand will probably lead to more basses and pupils in the future.

### Contrabass Grows Popular

Not only is the need evident through modern orchestration, but also in band work, ever since its introduction into that field by Fred Innes. Also, the more subdued that jazz becomes, the more it requires the bass to round the quality and smother the rasping tone of some of its instruments. Paul Whiteman, Vincent Lopez and others are attempting to symphonize jazz. They are destroying the crude, emotional sounds that were blown from a saxophone. To do this they have done away with wailing wind instruments and have substituted strings. The result is that dancing and music are again becoming composite art instead of a wild orgy.

The New York Bass Club has overcome the greatest difficulty connected with the double bass and that is its size. In every hotel, hall and theater where a bass is used, they keep one or two as permanent fixtures in order to save their members the trouble of transporting them. In the old days they used to carry them on their backs—a menace to pedestrians, equestrians and a physical strain on the carrier. They were not allowed on street cars and so the poor old Dragonettis had to walk. Now there are travelling basses to be obtained through the Bass Club, bass trunks in which to send them, and

play it. It was an interesting experiment, though more of a stunt than a serious proposition. Now all sizes are made and there is little or no excuse for clumsiness.

That reminds us of the old violinist who said he liked to watch Koussevitzky play because he "fit his fiddle" so well. Many enthusiasts join him in the hope that Koussevitzky may be persuaded to play a solo or two between seasons and give America an opportunity to hear the colossal contrabass in all its glory.

### Harvard to Train Music Critics

BOSTON, Oct. 20.—Music students will be given an opportunity to train as professional critics as well as artists, according to the plans for a new course to be given at Harvard University. Prof. Edward Burlingame Hill, critic and composer, who will be one of the instructors, says that it is the first thing of its kind ever attempted. The curriculum has always included courses in harmony, composition and history and appreciation of music, but there has never been an attempt made to train music critics for their profession. Columbia University, in its School of Journalism, has courses in literary and dramatic criticism, but has never developed a course in musical criticism.

### Georgette La Motte Will Return to America for Recitals

Georgette La Motte, pianist, who went abroad two years ago for further study and to give concerts, will return to this country in December. Of Indian parentage, Miss La Motte was born in Pawhuska, Okla., where preparations are being made to welcome her in royal style. Miss La Motte will begin her tour in the Middle West in January. Engagements booked for her by the Horner-Witte Concert Bureau of Kansas City include appearances in Waterloo, Iowa; Norman, Okla.; Chickasha, Okla.; Kansas City, Mo.; Tulsa, Okla.; Bartlesville, Okla.; Pawhuska; Georgetown, Tex.; San Marcos, Tex.; San Antonio, Tex.; Galveston, Tex.; Denton, Tex.; Brownwood, Tex., and Springfield, Mo.

## MELBA TO TAKE AN AUSTRAL FAREWELL

May Be "Swan Song" in Opera—Hope for Permanent Company in Commonwealth

By P. J. Nolan

SYDNEY, AUSTRALIA, Sept. 22.—Dame Nellie Melba is to sing next month in Melbourne her farewell to the operatic stage—in Australia, it is announced, but probably it will mean her "swan song" in opera. She has been ill for some weeks from influenza and bronchitis, and for this reason was unable to sing with the Melba-Williamson Opera Company in the later weeks of its Sydney season. This company is now in Adelaide, and Dame Melba is resting in Melbourne to await its return to that city next month.

So much public enthusiasm has been excited by this company, which she organized in association with J. C. Williamson, Ltd., engaging the principals in Europe, that it is likely that its present tour of Australia will prove the forerunner of another attempt to establish permanent opera in this country. A great feature of the enterprise was the success of Toti dal Monte, the new Italian soprano, who is to sing with the Metropolitan and Chicago opera companies this season. Miss dal Monte was originally trained in Venice by her father, and came into prominence at La Scala in Milan by her interpretation of the prima donna rôles in "Lucia," "The Barber," "Rigoletto" and other operas under Toscanini.

J. Nevin Tait, when he visited Italy last year to engage artists for the Melba-Williamson Company, heard this artist, and promptly secured her. Her visit to this country has aroused remarkable enthusiasm. Packed audiences have been the rule on the nights on which she has appeared, and the acclamation she has aroused has increased as the season proceeded.

As Miss dal Monte is obliged to go to America almost immediately to fulfill her engagements there, and as other artists have also had to leave for Europe, and as, moreover, Dame Melba's health is uncertain, the J. C. Williamson management has cabled to Europe to engage new singers in order that the tour of the company may, if possible, be extended to other States in Australia and to New Zealand.

"The success of the present season," says Nevin Tait, "encourages the firm of J. C. Williamson, Ltd., to hope that opera presented with artists of international fame will always be welcome, and it is intended to arrange another season with a different list of operas probably in a year's time."

"Old operas to draw" has been the slogan of the management in the present season. "Carmen," "Tales of Hoffmann," "Aida," "Rigoletto," "The Barber," "Lucia," "Samson and Delilah," "Faust," "Tosca," and so on, with "Andrea Chenier" as a novelty, have made up the list.

It must be remembered that Australia is a long way from the art centers of the world, and that novelties come here with tardy pace. It was intended to include "L'Amore dei Tre Re" in the repertory, but the illness of some of the principals, it is explained by the management, prevented it from being put into rehearsal.



## New York Hears Excellent Recitals as Concert Season Falls into Stride

[Continued from page 4]

credible speed. The Chopin Variations Brillantes in B Flat, Op. 12, comparatively unfamiliar and rather uninteresting, seemed hardly worth the time evidently expended upon it. Campbell-Tipton's "Sonata Heroica" (Sic!) is an amorphous piece at first hearing, and neither a sonata nor eroica. Mr. Paniagua did with it all that could be done. In his third group Ravel's "Jeux d'Eau" was played with excellent atmosphere. The remainder of the group included pieces by d'Albert and Rachmaninoff and the artists own Valse de Concert, which proved interesting. Chopin's Grand Polonaise Brillante in A Flat closed the program.

J. A. H.

### Harold Berkeley Reappears

Harold Berkeley, violinist, who gave a recital two years ago, was heard again in Aeolian Hall on the evening of Oct. 15, with Marion Kahn at the piano. Mr. Berkeley opened his program with Bach's Suite in E Minor, a solemn composition solemnly played though with good tone. Following this he played the G Minor Prelude and Fugue of Bach with placidity. The E Minor Concerto of Conus, which came next, is not overwhelmingly interesting, but Mr. Berkeley played it well, and in any case a vote of thanks is due him for getting out of the rut of violin pieces. The final group was by Szymanowski, Hubay, Spalding and Sarasate. The first, a Romance, is a rather vague, indefinite piece. Hubay's "Zephyr" gave Mr. Berkeley opportunity to do some clever work in harmonics, and Albert Spalding's "Alabama" proved melodic and jazzy enough to prove that jazz in its proper place is good enough for anybody. The audience evidently thought so, as they tried to get a repetition of the number. Sarasate's "Caprice-Jota" made a fitting close to the program. Miss Kahn's accompaniments were of high artistic merit throughout the evening.

J. A. H.

### Parish Williams Gives Fine Interpretations

Parish Williams, a California baritone, who came to New York some five or six years ago via Portland, Ore., and gave a recital in Aeolian Hall, reappeared in the same auditorium on the afternoon of Oct. 16. In the interim, Mr. Williams has been studying in Europe. His recital had some points of merit, exceedingly high merit, and others less high. Mr. Williams' forte is interpretation. He gets at the core of his songs and projects them across to his audience in a way achieved by few singers of the present time. In view of this, he might have done better in the choosing of his program as the fluidity of the old Italian lyrics, with which he commenced, was less suited to his style than later works. In the German group which followed there was some singing that was gripping. Schubert's "Die Krähe" was ineffective because it was sung too slowly, the swoop of the crowd indicated in the accompaniment being entirely lost. However, if Mr. Williams sees the song that way, it is his privilege to sing it so. Brahms' "Botschaft" was interesting, as were two unfamiliar songs by Richard Trunk, but the gem of the group, and of the afternoon for that matter, was the encore, by Herrmann, a little *genre* bit about an old man and an old woman who had been lovers sitting in the sun and taking snuff and then saying good bye. A singer who can do a song as well as Mr.

Williams did this can do anything. The French group was interesting in spots, as was the one in English which ended the program. Mr. Williams' diction in both French and German was exceedingly fine. The audience was a representative one and very appreciative. Robert O'Connor played admirable accompaniments.

J. A. H.

### De Pachmann's First Recital

For any professional man to continue active in his profession for six years past the natural span of man's entire life, is something to marvel at. Mr. de Pachmann, now in his seventy-seventh year, is still drawing large audiences to hear him play as well as to hear his incidental conversation. Such was the case at Carnegie Hall on the evening of Oct. 17. The program was well chosen to exhibit the qualities which have always been noteworthy in Mr. de Pachmann's playing—delicacy, rapid passage work, attenuated pianissimi, rather than volume of sound. Thus, he began with Bach's Italian Concerto, followed this with Mozart's C Minor Fantasia, then played a group of seven Chopin numbers, a Nocturne, a Valse, two Preludes, a Mazurka and a Scherzo. The final group included the Schumann Nachtstück in D Flat, Liszt's "Eclogue" and the Brahms B Minor Rhapsodie.

The Bach, which was played with notes and a running fire of comment to the audience and to the gentleman who turned the pages, was not convincing. Perhaps the printed music interfered or maybe Mr. de Pachmann had not worked into the program. The Mozart had passages of real beauty and the old transcendently lovely tone. In the Chopin group, the C Sharp Minor Valse was

beautiful and its passages rippled like crystal water, also, the pianist did not accentuate notes unintended by the composer, for the purpose of bringing out Ignatius Donnelly melodies in the second section. The Second Prelude was a bit of the old Pachmann, lovely in tone and fine in conception. In the last group, Liszt's ornate runs were played trippingly from the artist's dexterous fingers, and the Rhapsodie was a fitting close. Unfortunately, most of Mr. de Pachmann's comments were made in such a low tone as to be practically inaudible except by those close to the platform.

J. A. H.

### Florence Stern Fulfills Promise

Florence Stern, violinist, who appeared in Carnegie Hall two years ago, more or less as a child-wonder, being then only twelve years old, reappeared in the same hall on the afternoon of Oct. 18. Miss Stern's first recital showed promise in spite of a number of bad faults of intonation and tone. Be it said that now at fourteen, she has remedied these same faults and is in a fair way to achieve the promise she exhibited before.

The program was not selected altogether with wisdom. Bach's Chaconne, surely one of the lengthiest pieces of music in the world, is tolerable only from the instruments of the world's greatest fiddlers, if then. The Vivaldi-Nachez A Minor Concerto, which opened the program, was well played and had points of interest. The third group was perhaps the apex of the afternoon. Kreisler's arrangement of one of the luscious ballets in Gluck's "Orfeo" gave Miss Stern a chance to do some good phrasing and to exhibit a fine breadth in sostenuto passages. Paganini's Fantasia on the Prayer from Rossini's "Moses in Egypt," which was to have ended the program, was played at the end of this group. The piece is all on the G string, but Miss Stern played it

without the fogginess of tone that often results in this and similar numbers.

All in all, Miss Stern's playing is already interesting and she will probably, when maturity has ripened her natural gifts and her excellent schooling, become a violinist of high rank.

J. A. H.

### Andrew Haigh's Recital

Andrew Haigh, pianist, heard last season, came back to Aeolian Hall on the afternoon of Oct. 18 to give a program, which, amazing as it may seem, contained no Chopin. An opening group of Bach, Schubert-Tausig and Schumann was followed by the Medtner Sonata in G Minor, Op. 22, a first performance in New York. Delivered with conviction, it had moments of melodic interest, but it seemed episodic and dependent for its drama chiefly on the dynamics which Mr. Haigh gave to its climaxes. His debut recital had showed that he could command a limpid, sympathetic tone, but on Saturday, without having lost this charm, his playing seemed more positive and more mature. This quality shaped the Liszt "Petrarca Sonnet 123," which can so easily become bombastic, but under Mr. Haigh's agile fingers was robust and tender as well. The lovely Brahms Intermezzo in A, which would have sounded better had it appeared earlier on the program, just missed its possible perfection. Other Brahms numbers were the Rhapsodie in E flat and the twinkling Capriccio, Op. 76, No. 2. A sizable audience stayed for some supplementary Chopin.

D. J. T.

### First Wanamaker Concert

Charles M. Courboin's mastery of the organ was again demonstrated on Oct. 18, when he appeared at a concert given in the Wanamaker Auditorium in company with the All-Artist Ensemble, an organization headed by Edgar R. Carver, which made its debut on this occasion.

Whether he played Schumann, as in the Sketch in D Flat or the "Night Song," which he gave as an encore, or whether he was engrossed in the mysticism of César Franck, represented by the Chorale in A Minor, Mr. Courboin was ever the interpreter of lofty vision and technical perfection. The poetry of Schumann took on a new quality, a logic that not every player finds in it, while still retaining all the romance that it usually holds. The César Franck Chorale was also logically built up, phrase upon phrase, line upon line, its architectural bigness fully preserved and illumined by the spiritual light that shone from within.

Then, in the Adagio and Allegro vivace from Widor's Fifth Symphony, which Mr. Courboin played with the Ensemble in an arrangement made by Mr. Carver and performed for the first time, there was first the moving expression, and second, the brilliance, which Mr. Courboin knows so well how to call into activity.

Members of the Ensemble are: Robert Stearns, assistant conductor and manager; A. Yegudkin, French horn; Wm. J. Bell, tuba; Walter Thalín and E. Kivlan, clarinets; R. Meredith Wilson and R. E. Williams, flute; Benjamin Kohen, bassoon; John Leoncavallo, oboe; Seij Merscher, harp; Ralph Colicchio, banjo, and H. Niederman, tympani.

Their contributions to the program included the Overture to the "Marriage of Figaro," "Ase's Death" and "Anitra's Dance" from the "Peer Gynt" Suite, the Largo from the "New World" Symphony, besides the afore-mentioned arrangement of the Widor work in which some of the best playing was done. All of their numbers, however, were delivered

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## SAN CARLO OPERA ENDS ENGAGEMENT

### Seventeen Operas Sung in Twenty-nine Performances —"Aida," Last Work

"The Barber of Seville" had its first and only performance by the San Carlo Company on the evening of Oct. 14, with Mario Basiola as the rollicking Figaro and Tina Paggi, the Rosina. Demetrio Onofrei, as Count Almaviva; Natale Cervi, as Bartolo; Pietro de Biasi, as Basilio; Philine Falco, as Bertha, and Francisco Curci, as Fiorello, completed a cast capable of giving more than an adequate presentation of the Rossini score. Miss Paggi seemed at home in her florid measures and sang several extremely high notes to the evident delight of an audience which completely filled the theater. She sang "Charmant Oiseau" in the Lesson Scene, and "The Carnival of Venice" for an encore. Mr. Basiola repeated the fine performance of Figaro, which he gave in New York last season. "Largo al Factotum" was one of the achievements of the evening. Mr. Onofrei made a fine Count. The other characters did good work and united in a smoothly moving presentation. Fulgenzio Guerrieri did wonders with his orchestra.

H. C.

"Lohengrin" had its first hearing of the season at the Saturday matinée with Edith de Lys joining the company as guest artist at the last moment, as Elsa. Mme. de Lys gave a forceful performance dramatically and her singing was of a high order throughout the afternoon. Mr. Tommasini was the Lohengrin, Mr. Valle, the Telramund, Miss De Mette, Ortrud; Mr. De Biasi, King Henry, and a particularly mellifluous Herald was one George Ceranovsky.

The remainder of the week was entirely of repetitions. On Monday afternoon, "Madama Butterfly" had its fourth performance before a full house, Anne Roselle making her first appearance here in the title rôle and giving a good performance. Ludovico Tomarchio and Mario Valle appeared in the other leading parts and Alberto Baccolini conducted. Monday night, "Traviata" was repeated with Tina Paggi, Demetrio Onofrei and Mario Basiola and Fulgenzio Guerrieri at the conductor's desk. Wednesday night, "Trovatore" was given, Bianca Saroya appearing as Leonora for the first time during the present engagement and Gaetano Tommasini, Stella De Mette and Mario Valle in the three other leading parts. Thursday evening, "Cavalleria Rusticana" and "Pagliacci" were sung, Elda Vettori making her first appearance with the company this season in the former, and Abby Morrison in the latter. Miss Vettori made an excellent Santuzza and Miss Morrison's Nedda was vivacious dramatically and interesting vocally, winning her much applause. "Carmen" was sung on Friday night with Miss De Mette, Mr. Tomarchio, Miss Paggi and Mr. Valle. "Aida" on Saturday night brought the engagement to an end, with Misses Roselle and De Mette, and Messrs. Salazar, Basiola and Biasi, Mr. Guerrieri conducting.

During the four weeks' engagement twenty-nine performances were given of seventeen operas, "Madama Butterfly" leading with four performances.

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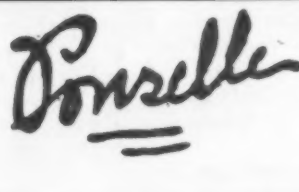
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# Musical America's Open Forum

MUSICAL AMERICA is not responsible for the opinions or statements of Open Forum writers. Please make your letter brief, and sign your full name and address. Names will be withheld if requested.—EDITOR.

## Preserve Library Scores

To the Editor of MUSICAL AMERICA:

As a music librarian I have scant sympathy for the young man who took scores from the New York Public Library. He could have studied them there, presumably as long as he liked, or perhaps taken them out on a library card. (I don't know their regulations). He might have copied them, even in defiance of copyright law, which I am sure is what the illustrious predecessors you instance would have done.

But it's a matter on which I feel very deeply. Wouldn't anyone who had persuaded a finance committee to purchase scores of modern music only to find that Scriabine, Schönberg, Revel and Bloch were missing?

Only the other morning, I thought our copy of Debussy's "L'enfant prodigue" looked thin. And it was—only the binding was left!

Those are the days that take the joy out of one's work. Such culprits should be punished.

JESSIE M. FREDERICKS.

Music Department, Public Library,  
San Francisco, Oct. 18, 1924.

## Two Lombardis

To the Editor of MUSICAL AMERICA:

I have noticed upon two occasions, the last being in the issue of MUSICAL AMERICA for Sept. 20, that Allen McQuhae announces he coached under Lombardi, the teacher of Edward Johnson and Enrico Caruso, this summer and appeared in opera under his direction.

It is possible there is a Lombardi teaching in Italy at the present time,

but the real Lombardi, teacher of Edward Johnson and Enrico Caruso, has been dead since May, 1914. I may also state that I was one of his last American pupils, as I had a lesson with him just a week or so before he died. I attended his funeral with Edward Johnson and several other Americans who were in Florence at that time. I made my debut as *Ernesto* in "Don Pasquale" in Florence on May 29, 1914. This was the last opera that I studied under the famous Vincenzo Lombardi. His death occurred just previous to my debut, which Edward Johnson and Albert Spalding attended. I do not wish to dispute the fact that Mr. McQuhae has studied under Lombardi, but surely not under the Lombardi, teacher of Edward Johnson and Enrico Caruso.

MARTIN RICHARDSON.

Mohonk Lake, N. Y., Oct. 17, 1924.

## "A Faith of Gold"

To the Editor of MUSICAL AMERICA:

The following is a copy of an open letter I have addressed to Mrs. Frederick S. Coolidge, Pittsfield, Mass.:

"My dear Mrs. Coolidge:  
"Before leaving South Mountain I paid my last visit to the Temple of Music. It was noon. The Temple, kissed by the sun, was surrounded with silence and beauty. I entered it reverently. Its walls seemed still to have retained something of the profound thoughts of Bach and the melancholic accents of Chausson. Humble, rustic and austere as it appeared to me, your Temple of Music made me think of the Christian churches of the early days when the chalice was of wood and the faith of gold."

"It is in this spirit," I thought, "that this Temple has been erected and, if in this spirit it can be maintained, there seems to be little doubt that sooner or later the 'Sermon of South Mountain' will be preached throughout the world and the beatitude of purity in art universally recognized and established. Is the new era at hand?"

"If so, I congratulate you. For I think that nobody will have contributed to its advent with greater courage and more admirable devotion than you."

UGO ARA.

New York, Oct. 4, 1924.

## Simplicity at Pittsfield

To the Editor of MUSICAL AMERICA:

The closing of the seventh Berkshire Festival of Chamber Music, which brought together another of the audiences unique in musical history, leaves me wondering why, when Mrs. Coolidge has done this thing and done it so supremely well, no one has followed her example and established other festivals of the same kind.

What the Berkshire Festival costs its supporter is her own affair; but in spite of the simplicity with which the idea is carried out, it must run into a pretty figure. This simplicity, however, is that of a tailored gown by a great artist-couturier, simplicity which is costly but unostentatious.

It may be that in this very thing lies the explanation of why others of our wealthy class have not instituted festivals. It is not showy enough.

Also, to assemble an audience of 500 persons all of whom are musically or socially prominent and some of them, both, cannot be done anywhere and by anyone. This may be another explanation.

Nevertheless, it might not be a bad idea for someone else to try.

RICHARD HENDERS.

New York, Oct. 6, 1924.

## Modern Czech Composers

To the Editor of MUSICAL AMERICA:

I was much interested in the article "Czechoslovakia: Cradle of Great Musicians," by Dr. J. Kraus, which appeared in your issue of Aug. 30.

During my sojourn in Prague and on tours in Czechoslovakia, I had an opportunity to enter into the national musical life and come into closer contact with the present generation of Czech composers, as well as with the musical mind of the whole nation.

From President Masaryk and Premier Benes to a miner in the coal districts, everybody in Czechoslovakia closely follows the development of national music with the greatest interest and enthusiasm. The Czech government has abolished the ten per cent government tax on all concerts, considering them necessary and of educational value to the national musical development.

This has, of course, a great influence on the general attitude to music and musicians, and I consider Czechoslovakia one of the most educated countries of Europe—as far as it concerns music, at least.

I have been surprised to find workmen or farmers discussing problems of musical development as if music were their profession. Thus the Czech composers have found a great support in their own nation, which support has inspired many young musicians to follow the paths of their model masters.

Dr. J. Kraus has given a splendid account of three giants in Czech music—Smetana, Dvorak and Fibich. These three composers are generally known all over the world as representatives of Czech music. However, there are four others who are today considered, at least in Czechoslovakia, as representatives of Czech music together with Smetana, Dvorak and Fibich. They are, however, all living, and maybe in fifty years they will also be considered as "classics" in Czech music.

Josef Suk, a pupil of Dvorak, has created his style in such a distinctive way that he has become one of the most popular composers of the present generation. His compositions are mainly written for violin, piano, quartets and symphonic orchestras. His early work, "Asrael," has been lately given by leading European orchestras.

Vitezslav Novak and J. Foerster are known chiefly for their master works of

polyphonic character—the latter is especially recognized in Germany as a master mind in theoretical problems of the symphony, which he has created in his own quite distinctive way.

Another great composer is Jaromir Weenberger, who, after finishing at the Prague Conservatory, has spent several years in Leipzig with Max Reger. He is representative of the modern Czech school and has been able to combine the tradition of his great predecessors with the modern spirit of his master. Weenberger was in America last year and his visit has not been without an influence on his new works. He lately composed the "American Symphonie," based chiefly on his impressions of this country during his recent sojourn.

This composer should especially be mentioned, as he seems to be the only Czech composer after Dvorak who has realized that this country is able to inspire the mind of a European composer.

Weenberger's Symphonie is divided into four parts—"On the Mississippi," "The Heart of the City," "Way Down West," "Harvest." Lately there have been published by Universal Edition "Three Numbers for Violin," which are mentioned in your issue of Aug. 30, "To Nelly Gray," "Cowboy's Christmas" and "Banjos."

He is, however, known all over Europe for his orchestral work, "Scherzo Giocoso," which achieved great success in Berlin and Vienna and which Mengelberg has promised to introduce to this country very soon.

I shall play at my first Carnegie Hall recital some of Weenberger's compositions, as well as those of Suk or Fibich, which have already been acclaimed all over Europe and need nothing but an introduction in order to be known in America, too.

VLADO KOLITSCH.

New York, Oct. 12, 1924.

## Why Not on Time?

To the Editor of MUSICAL AMERICA:

It was with the greatest interest that I read the article in your paper recently about the effort the managers are going to make to start concerts on time this year. Your report on the 1923-24 season was also interesting.

I attended Alma Gluck's recital yesterday and certainly thought what a poor beginning the new season had when the recital started a half-hour late. One of this morning's papers gave the long line at the box office as the cause of delay. Personally, I do not think that people who have bought their tickets many days ahead of time should have to wait any such length of time. The concert should be begun on time and those who buy tickets at the last minute should be made to lose the first numbers if necessary.

THEODORE CAVANAUGH.

Rahway, N. J., Oct. 13, 1924.

## Controlling Vocal Pockets

To the Editor of MUSICAL AMERICA:

I may be mistaken, but to the best of my recollection it was in the winter of 1892, (the snow was on the ground to the depth of six inches or more) that I delivered a lecture in the hall of the Ohio Natural History Society in Cincinnati on "The Vocal Organs." There were present some of the most eminent vocal teachers and medical specialists.

I made a particular reference to the so-called "false" vocal cords, and the function, formation and control of the pockets as amplifiers of vocal sound.

It has been denied recently that there is any way by which these pockets can be controlled.

Now it is well known that the vocal cords themselves respond to mental concepts. We talk glibly about ear-training, when in fact it is training of the mental concept.

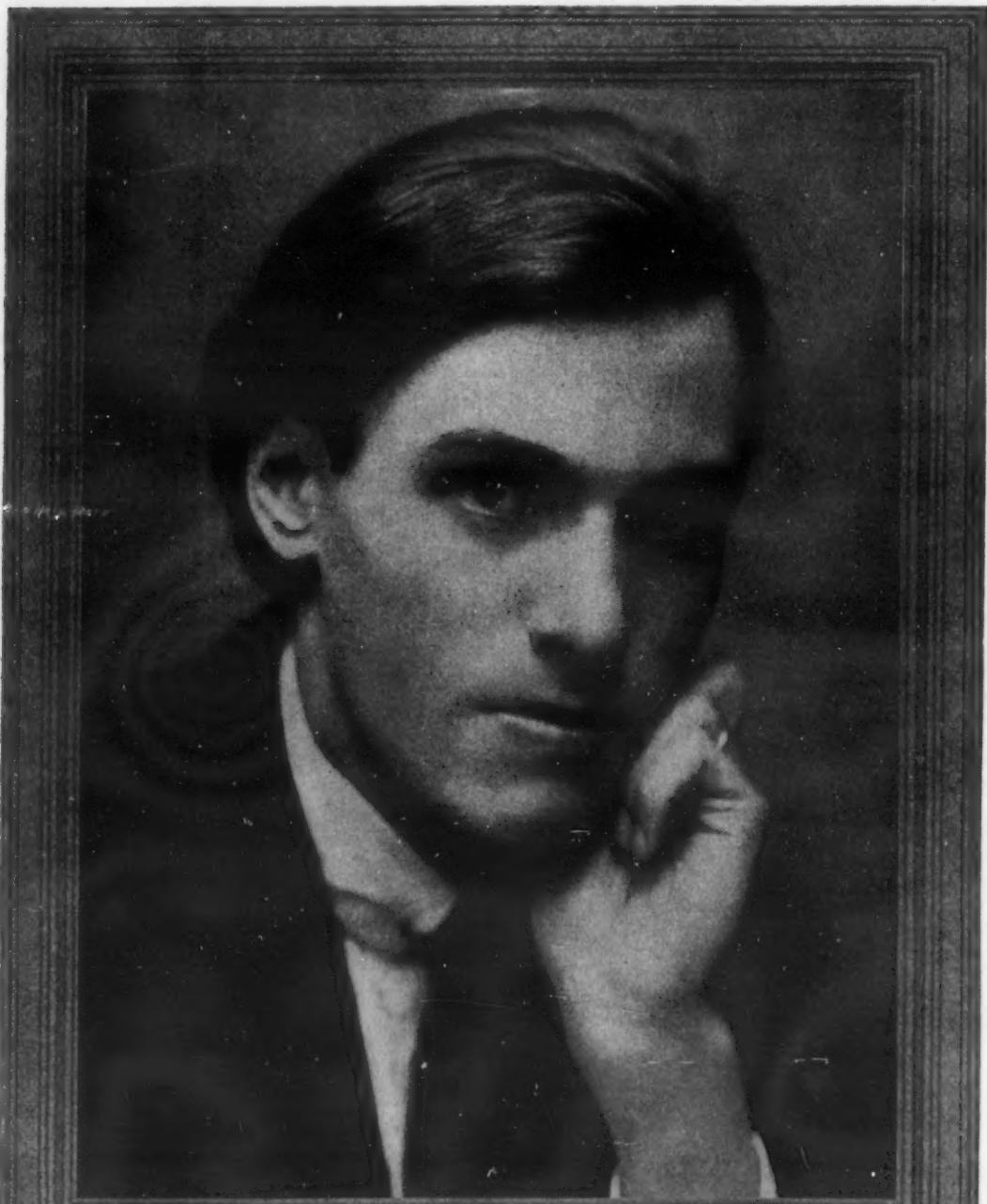
This has to do only partly with the pitch of the tone desired, it has also to do with the quality of the tone. It is the business of the pockets to give the desired quality to the tone.

I do not mean that the other resonating portions of the vocal apparatus or equipment are not also engaged; but I do mean that the ligaments which control the pockets are important, and that they have the same power to respond to the mental concept that the others have. Mental concept is the great moving force behind them.

It is this fact which makes it important that the vocal teacher shall be able to create that mental concept in the mind of the pupil correctly.

These pockets will vary from an eighth

[Continued on page 25]



ALEXANDER BRAILOWSKY

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KNABE EXCLUSIVELY



# Classic and Modern Premieres Rekindle Viennese Tradition as Austrian City Honors Native Sons



VIENNA, Oct. 10.—From the first blare of Richard Strauss' Fanfare which opened the Vienna Theater and Music Festival, it was apparent that the celebration was to be a living history of music and musicians in Vienna. There was no evidence, as there has been in former years, of bigotry and prejudice. There was an insistence, throughout the official program, on the Viennese tradition, not only the tradition that is dead, but the new one that is being created today.

Even Schönberg, who has been boycotted in Vienna for years, was granted official recognition by the Mayor in his opening speech and honored by a jubilee celebration of his fiftieth birthday. Strauss, of course, dominates the festival, but Bruckner, Mahler, Schönberg and Korngold are being honored as only Vienna can honor her sons.

The first premiere of the festival was an unofficial one, a performance in the City Hall of Schönberg's choral work, "Friede auf Erden." It was given by the chorus of the Staatsoper under Felix Greissle, Schönberg's pupil and son-in-law. It came after the eulogies of the Mayor and Dr. D. J. Bach, Viennese music critic, who is directing festival activities, and Schönberg's modest reply to their praise. The Schönberg Quintet for wind instruments had its first performance, and one of the closing events will be the production of the modernist composer's opera, "Die Glückliche Hand," at the Volksoper on Oct. 14.

## Mahler's Tenth Symphony

Mahler's posthumous Tenth Symphony, which will have its premiere on Oct. 11, was given a public rehearsal today. Mahler began this work in New York and died before it was completed. Mrs. Mahler, after his death, refused to release the symphony because it was unfinished. She was finally prevailed upon, however, to allow it to be presented at the festival. It is a symphony of death, inspired, Mahler once admitted, by a funeral in New York, where a muffled drum was substituted for the conventional music. The muffled drum is used in the introduction to the finale. The whole work seems like an epitaph that Mahler had planned for himself, and, although only one movement is complete, his notes are so explicit that the others have been constructed from them.

The second movement, called in the score "Purgatory," is gay and a trifle ironic. There is a strange kinship between the Mahler Tenth and the Beethoven Ninth. Especially in the long finale of the older work can one trace Mahler's inspiration. The score, which has been reproduced in fac-simile for collectors, and, to prove its authenticity, bears markings on its margins that express the music and the composer's mood when he wrote it. The pages are interspersed with "Farewell" again and again and other expressions such as "commiseration" and "thy will be done," which makes the work almost a day-book of the composer's moods and thoughts the year before he died. The work is to be given at the Staatsoper with Franz Schalk conducting.

## Schönberg, the Classicist

Schönberg, following his reputation for doing the unexpected, surprised Vienna by the classicism of his new quintet for wind instruments. It is traditional, technically; the first movement is in true sonata form and the last a rondo. The Finale is a rhythmic, charming thing, that ripples along in the way it might have done in the days before Schönberg. But the new quintet is not conventional and formal despite all this. It is distinctly modern and characteristically Schönberg. It serves only

to illustrate again that one can write in an individualistic, modern fashion without using the modern idiom, without cults of quarter-tones, atonality and progressive radicalism.

Upholding the Viennese traditions of musical aestheticism, it at the same time has in its spirit, in its thematic construction and contrapuntal effects, an inner depth of conception and originality which demands no labels to be modern. Besides the quintet, the Schönberg Jubilee brought forth a piano suite and a serenade, as well as the Bach-Schönberg choral preludes. The finale and the climax will come, it is expected, with the production of "Die Glückliche Hand," which has been waiting for years in manuscript for a régisseur and a conductor daring and skilled enough to tackle its intricacies.

## Modernizing the Classics

The first official premiere in the course of the music festival was the production at the Staatsoper on Sept. 20 of the ballets "Don Juan" by Gluck and "The Ruins of Athens" by Beethoven, to which his "Creatures of Prometheus" was added. "Don Juan" was the first ballet ever written treating a tragic subject, and its author was the dancer, Angiolini. The music for it was entrusted to Gluck, who was then engaged as composer for the two Court-Theaters in Vienna. The first production took place in 1761 when Mozart, who later composed his master opera of the same name, was a child of five years. The pantomime was considered too sad, and the score remained lost for a long time, buried in the archives in the cellar of the Imperial Library. Among the forgotten scores brought to light by the efforts of Guido Adler in his "Memorials of Art" was that of the Gluck music to "Don Juan." It is of noble and unspeakable beauty, the various dances formed of characteristic variations on a single theme.

The keys of D and D Minor predominate—the same D Minor which lends the tragic coloring to Mozart's "Don Juan." The performance of the pantomime at

the Staatsoper was a brilliant one and a triumph for Gluck. Richard Strauss conducted. The original three acts are now divided into four, with five tableaux, and represent Don Juan's attempt to carry off Donna Elvira, the encounter with the statue of the Comtur, the visit to him of the marble guest and his final descent to hell. These are preceded by an allegory which shows the great seducer wrapped in a cloak and a succession of beautiful women who fall into his arms.

The succeeding ballet, "The Ruins of Athens," was written by Beethoven for the opening of a theater in Budapest and composed in two weeks. Later it was also performed at the opening of the Josefstädter Theater in Vienna. The "Turkish" March it contains afterward became famous and formed a prominent and favorite number on Rubinstein's programs. He played it with wonderful coloring, representing at first the distant sound of the coming marchers, their approach, their presence and their final receding tread. Strauss has rearranged this ballet and combined it with "The Creatures of Prometheus," composed by Beethoven eleven years previously. Into this arrangement Strauss has introduced the air from the finale of the "Eroica," which was such a favorite with the master that he had previously employed it in no less than three other of his compositions—in one of his contre-dances, then in the E Flat Variations for the piano and in the "Prometheus" music. Costumes and decorations are splendid, and Beethoven has been adapted to become particularly effective. But the result, even upon the attempt of a Richard Strauss, is adequate but not inspiring.

A. F.

## Schalk and Strauss

Franz Schalk, who, with Richard Strauss, is director of the Staatsoper and one of the leading spirits of the festival, says of it: "No other city can bring such rich and fertile antecedents to the celebration of such a festival. The musical tradition of Vienna has in the last few years become an international

byword. One can list a whole roster of actual accomplishments, of great names, of incomparable organizations, which, like the Philharmonic Orchestra, to name only one, for example, cannot be surpassed in the world today. The Vienna Theater and Music Festival will, I believe, achieve a permanent status of international importance."

Schalk and Strauss involved themselves, quite inadvertently, in what might have resulted in a disastrous collapse of the festival plans. During the first rehearsals and on the opening day there was much talk of a musicians' strike and one of the orchestras went so far as to stop during a performance until, out of consideration for the public and the reputation of the festival, agreed to continue. The finance minister, in consultation with Strauss and Schalk, asked for their opinion of the work of the opera personnel and the justice of their demand for salary increases. Both the directors said that the orchestra, composed of picked men with years of experience and training, deserved an increase, but that they could see no reason for raising the wages of the chorus and the technical staff. As a result the opera personnel resolved to boycott Strauss and Schalk at rehearsals. Happily for the success of the festival, neither of the directors conducted any rehearsals during the first two weeks and the plan seems to have been temporarily abandoned.

## A Historical Survey

Besides the novelties on the musical program of the festival, the program represented a complete historical survey of music in the Austrian capital. With the opening opera night, Strauss' "Salome" with Maria Jeritzka in the title rôle, the moderns were given a hearing, and then the schedule began a survey of Viennese tradition which included a Mozart cycle, an orchestral concert with works of Mozart, Hauer and Lafite; Korngold's "Die tote Stadt"; the Rosé Quartet in a chamber music program; the Beethoven and Gluck ballets; a mod-



FIGURES PROMINENT IN THE PREMIERES AT THE VIENNA FESTIVAL

1, Richard Strauss, Leading Spirit of the Celebrations, from a Bust by Hugo Lederer; 2, the Vienna State Opera; 3, Arnold Schönberg, Several of Whose Works Were Given Premieres, from a Caricature by Hans Berger in the "Neue Freie Presse"; 4, Gustave Mahler, Whose Posthumous Tenth Symphony Had Its First Performance; 5, Franz Schalk, Who Conducted It, a Drawing by Max Oppenheimer in the "Neue Freie Presse"; 6, Hugo von Hoffmannsthal, Richard Strauss' Librettist, Who Adapted the Beethoven and Gluck Ballets

[Continued on page 32]



# COLIN O'MORE

*AMERICAN TENOR*

\*\*\*\*\*



**Sings His Sixth New York Recital  
at Carnegie Hall  
Sunday Afternoon, October 5th**

\*\*\*\*\*

**Before Capacity House**

Millions of radio lovers as well as his audience were thrilled with the beauty of his voice and the excellence of his singing. Space will not allow the reproduction of the critics' reviews in their entirety, but it is fair to assume that Colin O'More is to be ranked as one of the greatest recital singers in the world.

W. J. HENDERSON  
*New York Sun*

Few tenors are masters of such airs as "Il mio tesoro." In singing this, Mr. O'More distinguished himself chiefly by his display of ability to sustain the long florid phrases. One does not often hear them sent forth in their unbroken entirety. . . . In the Irish airs Mr. O'More was most commendable and his hearers apparently wished to have him sing a dozen of them instead of the scant four on the list.

IRVING WEIL  
in the  
*New York Journal*

There wasn't any doubt that Mr. O'More's audience enjoyed him very much. And the thing is quite easy to understand even if you don't happen to get as much satisfaction out of his singing as your neighbor. His voice, light though it is, has a touch of the robust in it now and then by way of variety and it is always of a singularly pure quality. He is adept at flexing it with an unusual quantity and control of the breath, and his enunciation is always beautifully clear. Moreover, most audiences just dote on the falsetto, which is one of this singer's more questionable assets.

PITTS SANBORN  
in the  
*New York Telegram-Mail*

Mr. O'More's voice and singing are no novelty to New York audiences. The former is a light and uncommonly sweet tenor. The latter is marked by amiable feeling and a discreet taste, together with not a little of technical skill.

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## LEWISTON FESTIVAL DRAWS BIG CROWDS

### Maine Audiences Applaud Artists—Guarantors Sought for Next Year

By Alice Frost Lord

LEWISTON, ME., Oct. 18.—Margaret Matzenauer, contralto of the Metropolitan, proved a satisfying singer in the first evening program of the two days' Central Maine Music Festival in the Lewiston Auditorium held recently. Her first aria was from "Don Carlos," which she made dramatically effective, as was also the aria from "Samson and Delilah." They brought her big ovations, and the melodies and love-songs that followed completed her conquest of this central Maine audience.

With her on this program was Leonard Snyder, tenor, whose major number was "Vesti la Giubba" from "Pagliacci." The choruses sang numbers from Handel's "Messiah," Parker's "Hora Novissima" and William R. Chapman's Sanctus, which was particularly pleasing and brought added recognition to the man to whom Maine owes her three fall festivals.

The two days' events were formally opened in the afternoon with Joan Ruth, soprano, and Alfredo Gandolfi, baritone, as the principal artists. The New York Symphony gained instant favor in numbers by Tchaikovsky, Liadoff and Wagner; the chorus of 300 singers was effective in several numbers, and the soloists proved delightful, Miss Ruth in a Strauss waltz and Mr. Gandolfi in a "Carmen" aria.

For the second matinee the orchestra took the lead, giving a fine interpretation of movements from Tchaikovsky's "Pathétique" Symphony. The soloist was Geraldine Calla, whose lyric soprano was effectively brought out in an aria from Bellini's "Somnambula."

The second night was given over to a performance of Verdi's "Trovatore," with Marcella Roeseler, Joan Ruth, Leonard Snyder, Alfredo Gandolfi, Devora Nadworney, William Gustafson and Harry T. Raeburn in the principal rôles.

Despite the fact that large audiences attended the various performances, there was a deficit, which, however, will be taken care of by the local Chamber of Commerce. A campaign is already under way to secure 800 subscribers for course tickets for next year.

### Indianapolis Symphony Commences Fifth Year Under P. Marinus Paulsen



P. Marinus Paulsen, Conductor, Indianapolis Symphony

INDIANAPOLIS, IND., Oct. 20.—The Indianapolis Symphony starts upon its fifth season under the baton of P. Marinus Paulsen, who has conducted this organization since its foundation.

The orchestra was first known as the Municipal Symphony, and began its career under the auspices of the Park Board and School Board, which paid all the expenses. Concerts were given free. At the beginning of last season the orchestra was reorganized and named the Indianapolis Symphony. Concerts, for which soloists are engaged, are given every month.

The \$1,000 prize awarded by Balaban and Katz for the best symphonic work was won by Mr. Paulsen with his "Four Oriental Sketches." He is now working on several new compositions.

### Chicago Edison Orchestra Gives First Program in Popular Series

CHICAGO, Oct. 20.—The Edison Orchestra, composed of employees of the Commonwealth Edison Company, gave the first concert of its popular series at Orchestra Hall Thursday, under the leadership of Morgan L. Eastman. Dorothy Wilkins, soprano, and Thora Martens, contralto, sang duets. Sallie Menkes was heard as accompanist, and William Lester as organist. A photoplay followed the short concert.

### Chicago Women Musicians Give Program

CHICAGO, Oct. 18.—The Musicians Club of Women gave the first concert of its season, and the 534th of its history in the Fine Arts recital hall on the afternoon of Oct. 13. Helena Stone Torger-

son, Helen Protheroe Axtell, Lillian Magnuson, Mabel Sharp Herdian, Rose Lutiger Gannon, Fredericka Gerhardt Downing and others took part in the program, made up of music by Mrs. Torgerson, Protheroe, R. G. Cole, Handel, Mozart, Schumann, Sapellnikoff, Chopin and others.

### Chicago Singer Publishes Voice Exercises

CHICAGO, Oct. 18.—A book of vocal exercises by Loyal Phillips Shawe has just been published by Clayton F. Summy. It contains vocalises which the singer has found of use in his own experience as teacher and singer. Most of the exercises are original but some are drawn from works of Bach and Haydn. The preface contains a short survey of the singer's problems.

### Artists Inaugurate Faculty Concert Series at Racine College

RACINE, WIS., Oct. 18.—Frieda Stoll, soprano, and Querin Deuster, pianist, were heard in the first faculty concert given this season by the conservatory of music of Racine College. Mme. Stoll sang arias from "The Marriage of Figaro" and "The Barber of Seville," the Norwegian "Echo" Song and compositions by Foote, Hageman, Cook and Del' Acqua. Mr. Deuster played works by Hummel, Chopin, Bach and Liszt. An enthusiastic audience expressed its approval of the artists' work.

### Cedar Falls, Iowa, Will Hear Visiting Artists

CEDAR FALLS, IOWA, Oct. 17.—The music course of the State Teachers' College opened on Oct. 14 with a joint concert by Antoinette Halstead, contralto, and Vito Connevali, pianist. Guiomar Novaes, pianist, will give a recital on Nov. 20; Renée Chemet, violinist, Dec. 5; Harriet Case, soprano, and Alfred Wallenstein, cellist, Feb. 18; Tito Schipa, tenor, March 9; the De Marco Harp Ensemble, March 26; and St. Olaf's Choir, Jan. 22 and 23. The concerts will be given at the College Auditorium. BELLE CALDWELL.

### Mrs. H. Erdel Will Make Tour with Sophie Braslau

WATERLOO, IOWA, Oct. 18.—Mrs. H. Erdel, a former resident of Waterloo, now of New York, will accompany Sophie Braslau, contralto, on tour which will begin in Sioux City on Oct. 28. They will visit Pittsburgh, Baltimore, Denver, Tulsa and the Pacific Coast. BELLE CALDWELL.

### Frederick Gunster Booked for South

Frederick Gunster, tenor, will appear in recital in Baltimore on Oct. 30, leaving shortly afterwards for a southern trip which will take him as far as Tallahassee, Fla., for the centennial celebration, Nov. 13. This is Mr. Gunster's second appearance in concert there within four months.



## RENÉE Thornton Praised Unanimously by ENTIRE PRESS at Her Second Chicago Engagement

OCTOBER 7TH 1924

CHICAGO TRIBUNE

Signed EDWARD MOORE

Renée Thornton gave a song recital at Orchestra Hall last night. The new season blew open with considerably more of a manner than such things are in the habit of doing. In the case of Miss Thornton the omens were UNUSUALLY AUSPICIOUS. She stepped upon the stage and was forthwith HIGHLY BENEFICIAL to the OPTIC NERVES; she SANG and the sense of HEARING was SIMILARLY STIMULATED. POISED, GRACIOUS, on good terms with her music and her audience, she made at least one of her hearers her debtor to the extent of two songs of quite extraordinary beauty and charm. One was Ernest Moret's "Griserie," the other, Frank Bridge's "Go Now, Happy Day."

These were high spots, though her whole program was novel and interesting, ranging from the LUSCIOUS LYRICISM which would seem to be her MOST NOTABLE CONTRIBUTION to the ART of soprano singing, to an ALMOST RAISA-LIKE SUSTAINED POWER. She was popular, and she deserved to be, since she has VOICE, ART, and HEART for her job. This report would be incomplete if it failed to mention that at the piano was the finest accompanist these ears have ever heard, Miss Thornton's husband, Richard Hageman.

### CHICAGO EVENING AMERICAN Signed HERMAN DEVRIES

Renée Thornton Hageman—so the official concert season opened last night to large and demonstrative audiences, evidently eager to take up the familiar trail that leads to the halls of song.

The Hageman recital was successful, counting success from the QUALITY of PERFORMANCE and its RECEPTION and APPRECIATION by the AUDIENCE.

Madame Thornton-Hageman TAPPED our VOCABULARY of PRAISE upon the occasion of her debut recital at the Blackstone Theatre last October. We ENTHUSIASTICALLY CONFIRM that impression of her so PERSONAL CHARM, the EXQUISITENESS, GRACE and SIMPLICITY of her demeanor, the LIFTING, LILTING QUALITY of HER VOICE, the ARTISTIC SINCERITY of her vocal workmanship. Her singing of a group of French songs by Moret, Koechlin, Rhene Baton and Ravel, besides an unscheduled "Hymne au Soleil," by Alexandre Georges, revealed all these qualities, SUBJUGATING the AUDIENCE, and causing her to reappear many times to bow and subsequently to add again to this group.

Richard Hageman gave his wife his usual authoritative yet thoroughly discreet pianistic support.

### CHICAGO DAILY JOURNAL Signed EUGENE STINSON

It is customary to suppose that the first few flights of song bring to the young singer trepidation ordinary mortals cannot suspect. Renée Thornton, who sang at Orchestra Hall last night, made her Chicago debut last spring. Her second local appearance, coming after a brilliant start, and in face of such FLATTERING PROSPECTS as this singer may RIGHTFULLY CLAIM, might well be the occasion for apprehension if she could accomplish a second recital as successfully as her first.

If she was nervous, that may explain a certain tightness in a voice otherwise crystal clear. On the other hand she may congratulate herself on having made genuine friends of her large audience by singing songs of none too-popular character.

It is among the gifts of ladies, no matter what their frame of mind, to give PLEASURE TO THE EYE if they but will. If they have not BEAUTY they need only CULTIVATE MANNERS. Miss Thornton, having BOTH, employed as well a pictorial costume maker. The result was a combination a music reporter is fortunately not called upon to analyze, but to which even he may plead susceptible.

The light but resonant voice the soprano used upon her final group has MUCH INDIVIDUALITY and MUCH BEAUTY. It SOARS ALOFT with the pure satisfaction of a voice which is really high, and in a QUALITY one imagines GEORGE MOORE might relish DESCRIBING in case he were making another SINGER the HEROINE of a NOVEL.

The FRAGILE TIMIDITY, the CONSCIOUS GOOD TASTE, the EMOTIONAL ALOOFNESS and the FIRMNESS of ARGUMENT in her SINGING are matters of PECULIAR INTEREST, to say nothing of the SHEER FRESHNESS and VIBRANCE of a VOICE which is not yet, perhaps, at the full maturity of its use. The accompanist was the admirable Richard Hageman.

### CHICAGO EXAMINER Signed GLENN D. GUNN

Richard Hageman came all the way from New York to play for his BRILLIANT and gifted wife, Renée Thornton.

She is one of THE MOST INTERESTING of CONCERT SINGERS. To project the ELUSIVE and WIDELY CONTRASTED MOODS of such a difficult group of French songs as those by Baton, Ravel, Moret and Koechlin offered in her first number so that the audience, a socially rather than an artistically distinguished gathering, demanded an immediate encore, is SUFFICIENT PROOF of her CHARM of ART and of PERSON.

### CHICAGO DAILY NEWS Signed MAURICE ROSENFELD

Renée Thornton, New York lyric soprano, gave a song recital for the benefit of the St. Catherine Club at Orchestra Hall last evening.

Miss Thornton came with her husband, Richard Hageman, from New York especially for this concert, and in her two groups of songs, accompanied by Mr. Hageman, EMPHASIZED the FINE IMPRESSION that she made here about a year ago in her former recital. Her VOICE HAS GROWN somewhat in volume, she has gained in authority and also in the discrimination in the selection of her program.

As her first group she sang five French songs of the modern type. Rhene Baton, Maurice Ravel, Ernest Moret, Charles Koechlin and Georges were represented, and in these she PROJECTED the DELICATE POESY of the French school, ITS IMAGINATION and its refinement. The songs by Baton, Ravel and Koechlin were particularly interesting, and all were tone pictures in pastel colorings. The "Hymn to the Sun" by Georges, not on the program, was a brilliant piece, given with DRAMATIC WARMTH and ENTHUSIASM.

Miss Thornton, who made a beautiful stage picture, received hearty applause. Mr. Hageman played the accompaniments in masterly style.

## SECOND NEW YORK RECITAL

AFTERNOON

OCTOBER 30th, '24

AEOLIAN HALL

## RICHARD HAGEMAN AT THE PIANO

EXCLUSIVE MANAGEMENT

DANIEL MAYER

AEOLIAN HALL, N. Y.



# ALEXANDER BRACHOCKI

## PIANIST



Photo by Pirie MacDonald.

Plays His Second New York Recital  
in Aeolian Hall

Wednesday Evening, October 8th

### Before Capacity House

Millions of radio lovers as well as his audience were thrilled by the playing of this brilliant young pianist, proving himself worthy of the patronage of the great master Paderewski, winning the highest criticisms from the New York Press.

---

Technical skill is undeniable. The Bach-Liszt Prelude and Fugue which he used as his opening number was a masterpiece of smoothness and clear tone.—*World*.

---

In the Beethoven he created a bond of sympathy and understanding and opened a door to contemplation.—*Times*.

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At Aeolian Hall last evening Alexander Brachocki gave an illustration of the pianistic skill and proved worthy of the interest accorded him, by Paderewski, whose protege he is. He is a brilliant and accurate technician.—*American*.

---

Mr. Brachocki's art found an excellent compendium in the Sonata of Beethoven.—*New York Sun*.

---

Brachocki has an ample fleetness of fingers for the Bach and Beethoven numbers.—*Herald*.

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## Key-note of Artistic Work Always Sincerity, Says Albert Spalding



Albert Spalding, Violinist, and Mrs. Spalding

American artists need not worry about being recognized, says Albert Spalding, violinist, who recently returned on the Majestic from a five months' trip to Europe.

"What they should worry about," he continues, "is whether what they are endeavoring to do is good. A great cry is going up for American music and musicians. It is high time, yet it is natural that our development of this art should come last.

"Being the most spontaneous and most emotional of the arts, music has required many years to take root. We needn't worry about recognition, though numerous Americans who play and compose apparently do. Like the golfer who is continually adjured to fix his eye on the ball, our instrumentalists, singers and composers who are sincerely bent upon performing a workman-like task need only concern themselves with the issue before them. That, worthily done, is enough. Automatically it disposes of recognition, which in such circumstances will take abundant care of itself."

Mr. Spalding's creed is:

"The keynote of artistic worth is, first, sincerity; second, sincerity, and third, sincerity. All other qualities are relative to it and valueless without it."

Continuing to speak of Americans in music, Mr. Spalding says:

"Being an American should not in itself catapult a person into an artistic position which his capacities cannot command; should not, in the very fairness of the thing we are endeavoring to bring about, give preference over a competitor from a foreign land who is really superior. We are developing music brilliantly and fast. Each year has recorded growth. In each branch of musical art Americans are receiving their opportunities, profiting through them, and entrenching themselves with a firmness that is signal evidence of the gradual tendency of the public mind toward the recognition we hear so much about."

## LONDON STRING QUARTET TO MAKE EXTENSIVE TOUR

Fourteen Concerts on Pacific Coast  
Among Bookings for Artists  
During This Season

The London String Quartet will give fourteen concerts on the Pacific Coast this season. The members arrive in America on Jan. 2, after their tour of the British Isles.

Their engagements in this country include appearances in the Peabody Institute, Baltimore; the Principia School, St. Louis; before the Fortnightly Club, Cleveland; in the Kinsolving Chamber Music Series, Chicago; the Durham Concert Series, Louisville, Ky.; in Toronto, Can.; with the male chorus in the Eastman School chamber music series, Rochester; the University of Minnesota Series, Minneapolis; before the Music Club of Omaha, Neb.; in the University of Indiana series, Bloomington; the Wesleyan University course, Delaware, Ohio; the Robert Carson series, Tulsa,

Okl., and in the Normal school series, St. Cloud, Minn.

Other bookings are for Hamilton, Can.; Buffalo, Cincinnati and Santa Barbara, Cal.

The London String Quartet will give only one New York concert this season. This will be in Carnegie Hall on Feb. 7. On May 2 the quartet members will sail for Madrid for their second Spanish tour, beginning on May 14.

## NOVEL PROGRAMS LISTED

Singers, Players and Dancer Will Appear  
in Course

Among the New York recitals to be managed by the Wolfsohn Musical Bureau, Inc., will be the American debut of Tamar Karsavina, Russian dancer, the second feature of the Wolfsohn subscription course, on Nov. 1 in Carnegie Hall.

Albert Spalding will give his first New York violin recital of the season on Nov. 2 in Carnegie Hall, in the same series, and Reinald Werrenrath is booked for a baritone program in Carnegie Hall on Nov. 9.

On Nov. 19 in Aeolian Hall Alexander Brailowsky, pianist, will make his American debut, and on Nov. 22 in Carnegie Hall Josef Hofmann will give a piano recital. Mr. Hofmann will give only two New York recitals this year, the second being the final number in the Wolfsohn course, March 28.

Jascha Heifetz is to give his first New York recital of the season on Nov. 15 in Carnegie Hall.

Maria Ivogün's Husband Will Visit This  
Country

HOLLYWOOD, CAL., Oct. 18.—Lili Petchnikoff, Maria Ivogün's companion on the soprano's last two tours of the United States, is authority for the announcement that Carl Erb, Mme. Ivogün's husband, will come to America with his wife this season. Mme. Petchnikoff says Mme. Ivogün is anxious to arrange her visit to California so that Mr. Erb can see Niagara Falls and the Grand Canyon en route. Mr. Erb, a tenor of the Staatsoper in Vienna, is giving up his winter engagements in order to see the United States. He will not give any concerts or make any appearances in this country, but is coming simply on a sight-seeing tour.

Alfredo Oswald Returns to Baltimore

BALTIMORE, Oct. 18.—Alfredo Oswald, Brazilian pianist, has returned to Baltimore after a summer spent in South America. He will continue his teaching at the Peabody Conservatory and make recital appearances this season. Mr. Oswald gave a number of concerts in Rio de Janeiro this summer with great success.

Edward Johnson Pays Visit to His  
Native Canada

Edward Johnson, announced to give a tenor recital in Bloomington, Ind., on Oct. 16, was then scheduled to spend a few days at his home in Guelph, Ont., before his appearances in Hamilton and Chicago.

Recital in Boston Among Bookings for  
Alexander Brailowsky

A recital in Boston on Nov. 24 is among the bookings arranged for Alexander Brailowsky, pianist. Mr. Brailowsky is expected to arrive in America about the middle of November, and will give many concerts.

Jascha Heifetz's Season to Open in  
Wilkes-Barre, Pa.

Jascha Heifetz, violinist, will begin his concert season in Wilkes-Barre, Pa., on Nov. 7. He will play in Baltimore on Nov. 10 and give a recital in New York on Nov. 15.

American Début of Maria Kurenko to  
Take Place in New York

Maria Kurenko, Russian coloratura soprano, will make her American debut in Carnegie Hall on Oct. 27. She will then make a concert tour and several appearances in opera.

The following artists will give recitals in Aeolian Hall, New York, in October: Bertha Farner, song program, Oct. 27; Nathan Abaz, violinist, Oct. 28, and Winifred MacBride, pianist, Oct. 29.

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# SCHIPA SCORES HIGHEST TRIUMPH OF SEASON IN "MANON"

(The above headline extended entirely across the page of San Francisco Chronicle Sept. 30th)

## Opera Début San Francisco

### GREAT TENOR WINS PLAUDITS BY HIS SINGING

Acknowledges Repeated Recalls  
and Finally Compelled to  
Repeat Dream Aria

#### REST OF CAST EXCELLENT

By RAY C. B. BROWN

Numerous as were the good points in the production, last evening's performance of Massenet's "Manon" by the San Francisco Opera Company in the Civic Auditorium will be remembered primarily for one thing. Whenever referred to hereafter, it will be recalled as the night that Tito Schipa first sang here in opera. The ovation that was given him during and after the second act settled that definitely. A great artist was made welcome.

Some operatic performances impress by their total effect without a dominant personality, some by the ideal balance of the principals in the cast and some by virtue of one compelling figure. Schipa's presence gave this "Manon" place in the last category. By the sheer magic of his voice he made a colorful background grow dim behind him, while attention focussed on his tones. It was a triumph not of mass, volume or power, but of exquisitely refined vocalism and impeccable artistry.

#### FORCED TO GIVE ENCORE

The spell did not work at once, for the first act passed with no special demonstration. All the elements were in readiness, but the happy moment for fusion had not arrived. That came with his singing of the dream aria—one of the most beautiful readings of any music for the voice that I have ever heard. Then the spontaneous approval of the audience suddenly crystallized like a chemical solution. The storm of applause burst with a roar, echoed and re-echoed until Schipa, after repeated acknowledgments, was obliged to repeat the aria.

The potent quality in Schipa's voice is quite his own. The secret of its charm is found, I think, in its peculiar timbre and a certain subdued resonance. Neither great volume nor deep color mark its flow, but it has a remarkable carrying power in its slightest shadings. And those shadings are of a delicacy and tenderness wholly admirable.

His pianissimo phrasings are mere breathings of tone, fading slowly into inaudibility. His full notes have ardency as well, yet in their warmth is always evident that soft glow of gentle beauty. It is one of the purest lyric tenors in existence, and the finest in its quality of any that have sounded in our ears.

San Francisco Chronicle, Sept. 30, '24.



As Des Grieux in "Manon"

He dominated his hearers as few artists can do. He worked his way with all of the aplomb and artistry at his command to the climatic ovation in the second act. As one almost divinely inspired, he gave to San Franciscans that famous dream aria as perhaps it never was given here before.—SAN FRANCISCO DAILY NEWS, Sept. 30.

Tito Schipa's audience took fire from the flame of his performance in Massenet's "Manon" last night. His glowing and at the same time delicately beautiful delineation of Des Grieux stirred the great Auditorium crowd to a high pitch of enthusiasm such as stands alone in this season of grand opera. It was a performance that will stand out among the memories of the 1924 season for superb work of this great tenor.—SAN FRANCISCO BULLETIN, Sept. 30.

Last night's performance was made notable also by the first appearance here in opera of Tito Schipa, premier tenor of the Chicago Civic Opera Company, who appeared as Chevalier des Grieux and, in singing the "Dream" song in the second act, created such a tremendous impression and provoked such long continued applause, that he had to repeat the aria—a compliment no other artist has received this season.—SAN FRANCISCO CALL, Sept. 30.

The major highlight of the earlier acts was Mr. Schipa's rendering of the air known sometimes as "La Reve." This he sang with a sentiment as rich as the cadenced vocal beauty which he gave to the delicate phrases. It is an aria of almost fragile quality, and he seemed to sense its demands with the finesse of real musicianship. A repetition was demanded by the audience.—LOS ANGELES CALIFORNIA TIMES, Oct. 8.

Of course his reception after his first aria stopped the performance. There is not another voice of the Schipa quality of fineness and clang to compare with it. He practically stands alone as the leading lyric tenor of the age.—LOS ANGELES HERALD, Oct. 8.

Widely heralded and already known to many in the audience Schipa exceeded even his own magnificent reputation in his second act dream song. Here the work of the orchestra in support of the singer, and the beautiful quality of the magnificent lyric tenor combined to enthrall every ear. The number was a sensation. Plaudits, cries of bravo and a perfect tumult of approval stormed from the audience as the last notes died away and, finally, after repeated bows and acknowledgment of the applause, the entire aria was repeated.—LOS ANGELES EXAMINER, Oct. 8.

## Opera Début Los Angeles

### SCHIPA IS IDEAL AS CHEVALIER

Golden-Voiced Singer Wins  
L. A. Plaudits

By BRUNO DAVID USSHER

Even the so-called tired business men sat forward and applauded vigorously last evening when Tito Schipa sang aria after aria in glorious fashion during the performance of Massenet's opera, "Manon," at Philharmonic auditorium. Like Monday, a select capacity audience showed keen appreciation.

Perhaps it would suffice to say that Schipa, this Italian demigod of bel-canto (from the Chicago Civic opera), blessed with a golden voice, sings and acts ideally the leading role of Chevalier des Grieux. (Apropos, it is his favorite role, he tells me.)

Schipa is a breaker of hearts, not only in the opera, but in the audience room. And of men's hearts, too. There is a church scene in the Massenet work, when devout women leave the edifice, passing Des Grieux, who has forsaken love and the world and become an ardent preacher. It was part of the roles the women of the chorus had to enact when, making their exit, they had to bestow caressing glances and secret sighs on the handsome, magnetic abbe, who still had all the graces of the chevalier. Their admiring looks and sly touches of his garment seemed real. And I envied these chorus singers who were privileged to stand on the same boards with a vocal Adonis, an irresistible actor in the very sense of the word.

#### TELLING EMOTION

Schipa's gestures are as musical as his phrasing. What clear French! What ease and evenness of production in full-toned passages. His pianissimi, marvelously continuous, are vividly telling of emotion, yet of dream-like deftness.

Elegantly graceful in bearing, beautifully costumed, slim, youthful, he verily "is" the young Chevalier des Grieux, who loves and is loved at first sight. Certainly the audience did love him at once and feasted eyes and ears. Schipa's facial expression in itself was love-drama. Schipa "lives" in this role "la grande passion" of youth. Hence his lovely elegiac "Dream" (La Reve) had to be encored, following tempestuous applause.

Los Angeles Express, Oct. 8, '24.

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# Franchetti

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#### GRAND RAPIDS MUSICIANS UNITE IN CLUB PROGRAM

St. Cecilia Society Resumes Activities—  
Conservatory Faculty Members  
Give First Concert

GRAND RAPIDS, MICH., Oct. 18.—The program of American music arranged by Mrs. C. W. Donaldson, with which the St. Cecilia Society resumed its activities for the year on Oct. 3, was one of merit and interest. Mrs. Frances Morton Crume, contralto, sang several Negro spirituals and also an effective song, "Autumn," by Mrs. Charles A. Donaldson, Grand Rapids composer and a member of the St. Cecilia Society. Mrs. W. H. Wismer, pianist, played MacDowell's "Improvisation," "To a Water Lily," "Uncle Remus," "Of Bre'r Rabbit" and Scotch poem. Mrs. K. W. Dingman, coloratura soprano, sang "My Love Is Like a Red, Red Rose" and "The Shadows Fall" by James A. MacDermid. Mary Lourena Davis, pianist, pupil of Clarence Eidam, interpreted with intelligence two compositions by Charles W. Griffes, "The Lake at Evening" and "The White Peacock," and a work by Horatio Parker. Florence Malek Klynberg and Mrs. R. McLeod were the accompanists.

The faculty of the newly organized Grand Rapids Conservatory gave its initial concert on the evening of Oct. 7 in the St. Cecilia auditorium before a large audience. Oscar C. Cress, president and head of the piano department; Nathan Leavitt, teacher of violin; Kathryn Strong, contralto; George Murphy, tenor, and Muriel Beebe-Bradley, teacher of expression and dramatic art. The accompanists were Julia Kraap, Eleanore Bramble, and Mr. Cress.

Two of the prominent and largest churches in Grand Rapids have this fall formed chorus choirs under efficient directors. The new Fountain Street Baptist Church, Emory L. Gallup, organist and director, has a vested choir of forty-four mixed voices.

The chorus of Trinity Methodist Church, Mrs. Harold Nye, soprano and director, is a quartet and double octet, and a group of twenty young women under the direction of Mrs. John Alles. The members of the quartet are Mrs. Frank Emmons, soprano; Mrs. Harold Nye, contralto; Ben Leavenworth, tenor, and W. W. Hoagland, bass. Mrs. Grove Montgomery is organist.

VIOLA CROW PARCELLE.

#### RECITAL BY ISA KREMER OPENS BALTIMORE SEASON

Frederick D. Weaver Joins Faculty of  
Peabody Conservatory—Organists  
Entertained

BALTIMORE, Oct. 18.—The season began on Oct. 14 in the Lyric with a folk-song recital by Isa Kremer, assisted by Leon Rosenbloom, pianist. A responsive audience applauded the originality and art of Miss Kremer and her skill in characterization. Howard Brockway's setting of a Kentucky mountain tune, "Little Sparrow," MacFayden's "Little Boy Blue" and the "Blue Bells of Scotland" were sung in an English that gained charm from its delicate pronunciation. Mr. Rosenbloom accompanied and played solos by Chopin and Liszt. The concert was arranged by the Albaugh Bureau.

Frederick D. Weaver has been appointed organ teacher at the Peabody Conservatory, to assist Louis Robert, head of the department. Mr. Weaver is organist of First Presbyterian Church and at the Madison Avenue Temple. He has charge of the music department of Gilman Country School.

Members of the Chesapeake Chapter American Guild of Organists were entertained by the Washington Chapter on Oct. 14. A dinner and reception were given in the parish house of the Protestant Episcopal Church of the Epiphany, in Washington.

FRANZ C. BORNSCHEIN.

Elinor Warren will tour with Florence Easton, soprano, as soloist and accompanist, and George Vause will tour with Margaret Matzenauer, contralto, this season. Both pianists are pupils of the La Forge Berumen studios.

Eugene Goossens is writing a ballet for Adolph Bolm, which the latter will produce with the Bolm-Ballet Intime.

#### Felix Salmond to Open Season with His First Tour of Pacific Coast



Felix Salmond, 'Cellist, Who Will Make  
Nine Orchestral Appearances This Season

Felix Salmond, 'cellist, will open the season, which will include nine orchestral appearances, with his first concert tour of the Pacific Coast. After a preliminary concert in Charlottesville, Va., on Nov. 6, Mr. Salmond will go directly to Los Angeles, where he will appear in a recital in the Auditorium series on Nov. 17. In the course of his tour of the Coast he will play the Brahms Sonata in F and take part in a performance of the Bridge String Sextet, under the auspices of the San Francisco Chamber Music Society.

Early in December Mr. Salmond will be heard as soloist with the New York Symphony in Washington, Baltimore and Philadelphia, making the third consecutive season he has appeared with the orchestra. January will be devoted to a tour in a quartet, the other members of which will be Harold Bauer, pianist; Bronislaw Huberman, violinist, and Lionel Tertis, viola player. Twelve cities have already arranged concerts by the ensemble. The Detroit Symphony has engaged Mr. Salmond for two appearances in Detroit on March 19 and 20.

The Brahms Double Concerto, which was played in a Carnegie Hall concert last season, will be repeated by Mr. Salmond and Paul Kochanski, violinist, in appearances with the New York Symphony in Brooklyn and New York on March 7 and 8. On April 17 and 18 Mr. Salmond is scheduled to appear as soloist with the Cincinnati Symphony.

Mr. Salmond's Boston recital will be given in Jordan Hall on Jan. 8. His New York recital will be given in Aeolian Hall some time after Christmas.

In addition to his concert engagements, Mr. Salmond will teach at the new conservatory established by the Juilliard Foundation. He has also been engaged to give a special class in interpretation at the David Mannes School.

#### Lotta Van Buren Brings Dolmetsch Instruments

After a summer spent in the Dolmetsch Studios in Surrey, England, Lotta Van Buren, who plays Bach on the instrument for which he wrote, namely the "well tempered clavichord," returned to this country recently with more rare instruments to add to her collection. Miss Van Buren spent the summer perfecting the most exacting of all instrumental repertoires. She put in every spare hour in the workshops of Dolmetsch constructing these instruments from their outer casings of seasoned woods to their most delicately adjusted plectrums and strings. Miss Van Buren will open her season with the Duluth Matinee Musical Club in November.

Claire Dux, soprano, will conclude her third tour of the Pacific Coast within one year on Nov. 7 at Piedmont, Cal., and will then proceed eastward. En route, Miss Dux will give a recital at Des Moines, Iowa, on Nov. 11. Her accompanist this season is Bruno Seidler-Winkler, who is well known as a composer and arranger.



# Rudolph GANZ



Is now entering upon his second appointment of 3 years as conductor of the St. Louis Symphony Orchestra. These are a few comments of the St. Louis press from last season:

"... Mr. Ganz had the composition (Don Juan, Strauss) at his fingertips, and directed with the confidence and direct vigor of a *true commander*."—Richard L. Stokes, *Post Dispatch*, February 8, 1924.

"... Ganz seemed last night a *very marvel of fire and spirit*."—Blanche Furth Ullman, *St. Louis Star*, February 8, 1924.

"The great improvement in the orchestra's tone, which now seemed bigger, rounder and fuller and of a more complete sonority in all the choirs than ever before."—Richard Spamer, *St. Louis Globe Democrat*, November 9, 1923.

"... the orchestra rose to the splendid opportunity of Rachmaninoff's second symphony. Not under Mr. Ganz's baton has it given a finer, more sensitive and more understanding response. *It played, inspired by*

*one, as one inspired*."—Harry R. Burke, *St. Louis Times*, February 1, 1924.

"... bringing the ensemble to something *approaching perfection*."—E. R. Condon, *Christian Science Monitor*, November 10, 1923.

In December, 1923, the *guest-conducting* of Rudolph Ganz with the Los Angeles Philharmonic Orchestra evoked the following enthusiastic press reviews:

"Of commanding figure and very gracefully endowed in the use of his hands and arms in securing his rhythms, Mr. Ganz is a *fascinating director*, and his many little unexpected, almost untraditional accentuations, lend a brilliant sparkle to the compositions."—Carl Bronson, *Los Angeles Herald*, December 29, 1923.

"... Shows a *complete command* of the situation."—José Rodriguez, *Los Angeles Record*, December 29, 1923.

"He is an exceedingly finished and musicianly conductor, who exerts the utmost care in sway over the men."—Edwin Schallert, *Los Angeles Times*, December 29, 1923.

"As a conductor, Mr. Ganz has a positive, authoritative atmosphere, vigorous grace, a clean-cut beat, a faultless rhythmic consciousness and character in his art at the stand. . . . We liked the sprightly wave of his baton, his meticulous regard for the delicacies, his swift and sane transitions, his studied abandon; his vision concerning the amplified harmonies, the nuances, the heavy tonality and the spiritual vitality of the sacred Beethoven; in Wagner, (the *Meistersinger*) the last part was *magnificent in its tone thunder*."—*Los Angeles Express*, December 29, 1923.

"... The 'Roman Carnival' was played with verve and elan by the seemingly inspired orchestra."—*Los Angeles Illustrated Daily News*, December 29, 1923.

Rudolph Ganz and the St. Louis Symphony Orchestra make *Victor Records*

Mr. GANZ plays the *Steinway* and records for the *Duo-Art*



## STOKOWSKI FORCES PLAY STRAVINSKY

Philadelphians Reveal Formal Aspects of Futurist Leader In Series of Works

By H. T. Craven

PHILADELPHIA, Oct. 20.—Stravinsky crusaders may rest easily when the "Firebird" Suite is performed. Artistic revolt is no longer disturbingly apparent in this score, which compared with "Sacre du Printemps" or "Le Rossignol," is almost conventional and old-fashioned. It is also surpassingly beautiful, poetic and exquisitely fanciful.

Leopold Stokowski disclosed all its very appealing attributes, its full fascination at the Friday afternoon and Saturday evening concerts of the Philadelphia Orchestra last week, in the Academy of Music. From works of the same composer he submitted in addition the delicious bravura piece, "Feuerwerk," a score which suggests that, however pioneering, Stravinsky knew his Paul Dukas rather thoroughly—and the magnificent and irresistibly eloquent "Song of the Volga Boatmen" arranged for wind and percussion instruments.

There is nothing revolutionary in Stravinsky's orchestration here—it is questionable, too, whether he has improved an autochthonous masterpiece which carries, unadorned, its own vivid message.

The program began with the Brahms Symphony No. 1 in C Minor, played by Mr. Stokowski's men with rich tonal authority, yet without sacrifice of its subjective content and profound, unswerving artistic sincerity.

After the choralelike final movement, with its imposing melodic structure, in which the horn choir, led by the veteran Anton Horner, particularly distinguished itself with well-nigh flawless technique, the entire orchestra was called to its feet by the intensely thrilled Saturday night audience.

### Philharmonic Will Introduce Florent Schmitt's Suite

After its annual fall tour of New England with Esther Dale, soprano; Scipione Guidi, violinist, and Elly Ney, Yolando Mero and Carol Robinson, pianists, as soloists, the New York Philharmonic under Willem van Hoogstraten will resume its New York activities with the first of a series of ten students' concerts at popular prices on Oct. 29. The program for this concert includes Weber's "Euryanthe" Overture, Strauss' "Till Eulenspiegel," the "Mother Goose" Suite of Ravel and Beethoven's "Eroica" Symphony. The pair of Carnegie Hall subscription concerts on Oct. 30 and 31 will enlist the services of Elly Ney, who will play the Brahms B Flat Piano Concerto. At this concert, a suite from Florent Schmitt's "Antoine et Cleopatre" will have its first New York hearing. The Saturday evening subscription series of the Philharmonic at Carnegie Hall will begin on Nov. 8, and the Sunday afternoon concerts in the same auditorium are to begin on Nov. 16. The five Sunday afternoon concerts at the Metropolitan Opera House will start on Nov. 9. The Philharmonic will give its first Brooklyn concert of the season at the Academy of Music on Nov. 2, with Sophie Braslau, contralto, as soloist. Miss Braslau will sing a Bruch aria and three songs with orchestra by Moussorgsky.

### Dusolina Giannini Will Sing Songs by Meta Schumann on Tour

Meta Schumann, who returned recently from a vacation spent on Lake Huntington, N. Y., began an extensive tour as accompanist for Dusolina Giannini, soprano, on Oct. 17. She will visit the Middle West and South, stopping in Minneapolis, where Miss Schumann will coach a class of singers. Miss Giannini has placed two songs "Life" and "Thee" by Miss Schumann upon her programs.

Elena Gerhardt, mezzo-soprano, has just been engaged to appear in Washington on Dec. 1. Mme. Gerhardt's two New York recitals will be given on Nov. 2 and 30 in Aeolian Hall.

## John McCormack Brings Back New Irish Folk-Songs to Delight His Audiences



John McCormack, Tenor, with Mrs. McCormack and Their Daughter, Gwen, Photographed Upon Their Return from a Ten-Months' Stay Abroad

ONE of John McCormack's favorite enterprises is bringing to light classical arias which for many years have remained unnoticed by the average concert artist. In the singing of such music he specializes, and every year finds more of these little-known works on his programs. At his recital in Carnegie Hall on the evening of Oct. 26, Mr. McCormack will place several unfamiliar numbers on his program, giving particular attention to music by Bach and Handel. He will not, however,

neglect modern composers, announcing a number of new songs by Orlando Morgan, Arnold Bax, Deems Taylor and Respighi. Of course, no McCormack concert would be complete without Irish melodies, but Mr. McCormack is varying his Irish repertoire with folk-songs which he discovered on his recent visit to Connemara. Returning to America with the honor of Chevalier de la Légion d'Honneur, conferred by the French Government in recognition of services rendered during the war, fresh upon him, Mr. McCormack finds his public eager to do him homage again.

## MAKERS OF VIOLINS FORM ORGANIZATION

### Godfrey Ludlow Plays American Instrument and Stradivarius in N. Y. Recital

American violin makers formed an association at their first convention held in the Hotel Astor, New York, on Oct. 18, for the avowed purpose of producing violins equaling those of the old masters. Julius D. Horvath, who called the violin makers together, was elected chairman of the executive committee which will work out details of organization. H. R. Knopf and M. Nebel will serve with him.

Mr. Horvath pointed out that one of the tasks confronting the violin makers is to rid the public mind of the erroneous idea that because a violin is old it is superior to a new instrument. He described his "Philamona" process of impregnating the wood to produce a smooth-toned violin, and said Americans are capable of making violins which will compete with those of Stradivarius. The process is already in the hands of 144 Americans and will be shared with others. Mr. Horvath urged American violin makers to concentrate their efforts on producing only violins of the highest quality.

Dr. Eugene A. Noble, secretary of the Juilliard Foundation, told the violin makers of the danger to American musical interests in the importation of cheap violins, and urged them to do their part in providing American students and artists with high grade instruments. Dr. Sigmund Spaeth was commissioned to present a gold medal from the convention to Leopold Auer, who was unable to attend.

E. Elston and Dr. Leo Somers served with Mr. Horvath as members of the convention committee. Honorary members were Mischa Elman, Jascha Heifetz, Hugo Riesenfeld, Dr. Noble, Dr. Spaeth and Mr. Ludlow.

A message from President Coolidge was read at the luncheon given by Mr. Horvath expressing support of the

movement to improve violin making in this country. Mr. Horvath, who had luncheon at the White House last week, said the President had promised to listen by radio to the test to which Godfrey Ludlow would put the American violin in his recital in Aeolian Hall on Oct. 19, by alternating with his \$20,000 Stradivarius.

At the recital Mr. Horvath gave a brief talk on the merits of the American violin. When Mr. Ludlow played numbers first on the Stradivarius and then on the American violin, it was difficult to distinguish the difference. The American instrument had a full, smooth tone that the audience seemed to think compared favorably with that of the Stradivarius. Mr. Ludlow opened his program with Handel's Sonata in E, followed by Schubert's Ave Maria. The next group included a Londonderry Air by O'Connor-Morris and Mr. Ludlow's arrangement of the Sarabande and Gigue by Nickelmann. The Berceuse by Dickinson and the concluding French Hymn were also arranged by Mr. Ludlow. Grace Cassidy provided artistic accompaniments. J. S.

### Thalia Sabanieva Will Sing with the Los Angeles Symphony

SAN FRANCISCO, Oct. 18.—Thalia Sabanieva's success in "Madama Butterfly" and "Manon" was so great in the recent local opera season that she was immediately engaged to appear as soloist in two concerts by the Los Angeles Symphony, Walter Henry Rothwell conducting. The dates for these are Oct. 24 and 25. She will also sing in recital here on Nov. 2.

### Roland Hayes Sings in Richmond, Va.

RICHMOND, VA., Oct. 18.—Roland Hayes, Negro tenor, made his second appearance here on Oct. 16, when a large audience greeted him in the City Auditorium. His program consisted of classical compositions, a German group, three numbers by modern composers and several Negro spirituals. All were sung in a thoroughly artistic manner.

## ROCHESTER'S SEASON AUSPICIOUSLY BEGUN

Eugene Goossens Leads Philharmonic Orchestra in Eastman Theater

By Mary Ertz Will

ROCHESTER, N. Y., Oct. 18.—Eugene Goossens, conducting the Rochester Philharmonic Orchestra, opened the musical season on Oct. 16, in the Eastman Theater. The soloist was Raymond Wilson, pianist, of the Eastman School of Music faculty. The program was largely modern, including a Rachmaninoff symphony, new to Rochester, MacDowell's Second Concerto for piano, Dvorak's "Carnival" Overture, the Sibelius tone-poem "En Saga," Ravel's Pavana "Pour Une Enfante Defuncte," and Stravinsky's "Fireworks." The Scherzo from Mendelssohn's "Midsummer Night's Dream," was also played. This audience was large and cordial, recalling Mr. Goossens and Mr. Wilson many times.

Announcement is made by the Eastman Theater that Mr. Goossens will conduct three matinee concerts, at popular prices. As last year, special provision will be made for high school students.

The Tuesday Musicales opened its season on Oct. 14, with an al fresco luncheon, on the roof of the Hotel Sagamore. About three hundred were present. The guests of honor were Mr. Goossens, Howard Hansen, director of the Eastman School of Music, and Frederick Lamond, pianist. Mr. Goossens gave an address on modern music, ending with a plea to promote the cause of good music. Songs were sung by Margaret Best Durand, soprano, lately returned from a western tour. She is a pupil of Jean de Reszke.

Mr. Lamond gave the first of a series of lecture-recitals in Kilbourn Hall, on Oct. 13, before an appreciative audience.

### Gallo Opera Opens New Civic Auditorium in Memphis, Tenn.

(By Telegraph to Musical America)

MEMPHIS, TENN., Oct. 21.—The San Carlo Opera Company, which left New York by special train on Saturday night, after its season of four weeks at the Jolson Theater, opened the new Civic Auditorium here last night with Verdi's "Aida" before an audience of 6500. The company will give four more performances, all of which have been sold out, before leaving by special train for Boston on Wednesday night to continue its regular tour.

### Margaret Lamar Will Sing "Snow Bird"

Margaret Lamar, soprano, formerly with the Chicago Opera, has been engaged to sing the leading rôle in "Snow Bird" when it is performed in Carnegie Hall on Dec. 15, according to an announcement by Theodore Stearns, composer of the opera. It had been incorrectly announced that Edith de Lys would sing the part.

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# SEVEN RECITALS

## Illustrating the Literature of the Piano

From the Sixteenth Century to the Present Day

By

# HUTCHESON

AEOLIAN HALL—SATURDAYS

November 8, Afternoon

November 22, Afternoon

December 13, Evening

February 14, Afternoon

December 27, Afternoon

January 10, Evening

January 24, Evening

### PROGRAM I

Composers for Harpsichord and Clavichord

#### ENGLISH

WILLIAM BYRDE (1538-1623)  
*Sellinger's Round*

JOHN BLOW (1648-1708)  
*Prelude in C major*

ORLANDO GIBBONS (1583-1625)  
*The Lord of Salisbury His Pavin*  
*The Queenes Command*

HENRY PURCELL (1658-1695)  
*Prelude, Cebell, Minuet and Rigadoon*

#### FRENCH

CLAUDE DAQUIN (1694-1772)  
*Le Coucou*

FRANÇOIS COUPERIN (1668-1733)  
*Le bavolet flottant*  
*Les petits moulins à vent*

JEAN PHILIPPE RAMEAU (1683-1764)  
*Tambourin*

JEAN-BAPTISTE LOEILLET (1660-1728)  
*Gigue in G minor*

#### ITALIAN

PIETRO D. PARADIES (1710-1792)  
*Toccata in A major*

LEONARDO LEO (1694-1744)  
*Arietta*

DOMENICO SCARLATTI (1685-1757)  
*Sonata in F minor*  
*Sonata in C major*  
*Sonata in A major*

#### GERMAN

JOHANN GOTTLIEB GRAUN (1698-1771)  
*Gigue in B flat minor*

GEORG FRIEDRICH HÄNDEL (1685-1759)  
*Fantasia in C major*  
*Sarabande from Suite in D minor*

JOHANN MATTHESON (1681-1764)  
*Gigue in D minor*

JOHANN SEBASTIAN BACH (1685-1750)  
*Partita in B flat major*  
*Two Preludes and Fugues from*  
*"The Well Tempered Clavier"*  
*E flat minor, Part 1, No. 8.*  
*C sharp major, Part 1, No. 3*  
*Chromatic Fantasia and Fugue*

### PROGRAM II

The Classical Viennese Period

JOSEPH HAYDN (1732-1809)  
*Variations in F minor*

WOLFGANG AMADEUS MOZART (1756-1791)  
*Gigue in G major*  
*Fantasia in C minor*

LUDWIG van BEETHOVEN (1770-1827)  
*Sonata in C, Op. 53 ("Waldstein" Sonata)*  
*Andante in F major*  
*Sonata in C minor, Op. 111*

### PROGRAM III

The Romantic Composers

FRANZ SCHUBERT (1797-1828)

*Fantasia in C major ("Wanderer" Fantasia)*

FELIX MENDELSSOHN-BARTHOLODY (1809-1847)

*Prelude and Fugue in E minor, Op. 35, No. 1*

*Three Songs Without Words:*

*F sharp minor, Op. 30, No. 6*

*G major, Op. 62, No. 1*

*C major, Op. 67, No. 4*

ROBERT SCHUMANN (1810-1856)

*Des Abends* } From Phantasiesstücke, Op. 12

*In der Nacht* }

*Romance in F sharp major, Op. 28, No. 2*

*Novelette in E, Op. 21, No. 7*

*Vogel als Prophet*

*Etudes symphoniques, Op. 13*

### PROGRAM IV

FREDERIC CHOPIN (1810-1849)

*Sonata in B minor, Op. 58*

*Ballade in G minor, Op. 23*

*Six Preludes, from Op. 28*

*No. 20, C minor*

*No. 22, G minor*

*No. 3, G major*

*No. 7, A major*

*No. 10, C sharp minor*

*No. 16, B flat minor*

*Valse in A flat, Op. 69, No. 1*

*Mazurka in B minor, Op. 33, No. 4*

*Scherzo in C sharp minor, Op. 39*

*Nocturne in B major, Op. 62, No. 1*

*Five Etudes:*

*C minor, Op. 10, No. 12*

*E minor, Op. 25, No. 5*

*G sharp minor, Op. 25, No. 6*

*A flat major, Op. 25, No. 1*

*C minor, Op. 25, No. 12*

### PROGRAM V

JOHANNES BRAHMS (1833-1897)

*Rhapsody in B minor, Op. 79, No. 1*

*Intermezzo in A flat major, Op. 76, No. 3*

*Capriccio in B minor, Op. 76, No. 2*

*Ballade in G minor, Op. 118, No. 3*

*Variations and Fugue on a Theme of Händel*

FRANZ LISZT (1811-1886)

*Sonata in B minor*

*Etude de Concert in F minor*

*Waldesrauschen*

*Two Caprices after Paganini:*

*E major (La Chasse)*

*G sharp minor (La Campanella)*

### PROGRAM VI

Modern Composers

EDWARD MacDOWELL (1861-1908)

*Keltic Sonata, Op. 59*

HOWARD BROCKWAY (born 1870)

*Evening Song, Op. 26, No. 4*

CHARLES T. GRIFFES (1884-1920)

*The Night Winds, Op. 5, No. 3*

*The White Peacock, Op. 7, No. 1*

EUGEN D'ALBERT (born 1864)

*Scherzo in F sharp major, Op. 16, No. 2*

RICHARD STRAUSS (born 1864)

*Träumerei*

ERICH KORNGOLD (born 1897)

*The Brownies*

*Rübezahl*

MAX REGER (1873-1916)

*Andante sostenuto, Op. 82, No. 3*

*Gavotte, Op. 82, No. 5*

ERNO von DOHNANYI (born 1877)

*Rhapsody in F sharp minor, Op. 11, No. 2*

BELA BARTOK (born 1881)

*Bear Dance*

IGNACE JAN PADEREWSKI (born 1860)

*Nocturne in B flat major, Op. 16, No. 4*

*Caprice in G major, Op. 14, No. 3*

LEOPOLD CODOWSKY (born 1870)

*Nocturnal Tangier*

*Ethiopian Serenade*

MODEST MOUSSORGSKY (1835-1881)

*Tableaux d'une exposition*

### PROGRAM VII

Modern Composers, continued

CESAR FRANCK (1822-1890)

*Prelude, Aria and Finale*

GABRIEL FAURÉ (born 1845)

*Impromptu in F minor, Op. 31*

CHARLES ALKAN (1813-1888)

*Etude à mouvement semblable et perpétuel*

MAURICE RAVEL (born 1875)

*Sonatine*

CLAUDE DEBUSSY (1862-1918)

*Des pas sur la neige*

*Les collines d'Anacapri*

*Minstrels*

ERNEST BLOCH (born 1880)

*"In the Night" (A Love Poem)*

RUDOLPH GANZ (born 1874)

*Fileuse pensive*

PERCY GRAINGER (born 1882)

*Irish Tune from County Derry*

*Shepherd's Hey*

CYRIL SCOTT (born 1879)

*In the Forest*

EUGENE GOOSSENS (born 1893)

*Marionette Show (from Four Conceits)*

JOHN IRELAND (born 1879)

*Ragamuffin*

SERGEI RACHMANINOFF (born 1873)

*Elégie, Op. 3, No. 1*

*Three Preludes:*

*E flat major, Op. 23, No. 6*

*G major, Op. 32, No. 5*

*G sharp minor, Op. 32, No. 12*

NIKOLAUS MEDTNER (born 1879)

*Conte, B flat minor, Op. 20, No. 1*

*Conte, E flat major, Op. 26, No. 2*

ALEXANDER Scriabine (1872-1915)

*Sonata in F sharp major, Op. 30*

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## Events of the Week in New York Concert Halls

[Continued from page 9]

with a true understanding of the spirit of team work and in excellent style.

An audience which filled the hall to capacity was very enthusiastic. D. B.

### Sigmund Schwarzenstein Impresses

Art of the straightforward, honest type, the kind of musicianship that is sufficiently attractive without fuss and feathers, was heard at the violin recital given by Sigmund Schwarzenstein in Aeolian Hall on Oct. 18. Essentially sincere and wholesome, Mr. Schwarzenstein's playing commanded respect for its inherent goodness. Technically, this artist is well equipped, his tone is broad and firm, his execution clear and neat. But it was not as a technician that he won the sympathies of his audience. Rather was his success due to the fact that he delivered the messages he found in his program as directly as possible without apparently worrying over the effect that he, personally, might make. The result was an evening of much pleasure. In the "Folia" Variations, as dressed up by César Thompson, and in the Goldmark A Minor Concerto, his two big numbers, Mr. Schwarzenstein played in the manner of an artist whose chief concern is to bring out of the music all the beauty that it contains. No one could have been more unpretentious, and many players are less convincing. The latter part of the program, consisting of smaller works by Bazzini, Cyril Scott and Paganini, was likewise read with marked intelligence.

Alberto Bimboni, the accompanist, was as sustaining an ally as any violinist could ask for. P. K.

### Isa Kremer in Novel Program

Isa Kremer's folk-songs are not peasant ballads out of the salon. They have the flavor of the soil and she sings them with a feeling for their simplicity, their pathos and their distinctly human quality. At her first concert of the season in Carnegie Hall on Sunday afternoon, Sept. 19, she again proved her linguistic ability, her vivid spirit and her sense of the dramatic.

In the Russian and French songs and particularly in the Yiddish, she was inimitable. She seemed to sense the spirit of a whole race and convey it by tone and gesture. She can be a peasant from Normandy or Naples, she can feel the humor as well as the sorrow of the Ghetto, but she is less convincing in Scotch Highland songs.

Rossini's "Tarantelle" revealed Mme. Kremer in all her staccato brilliance. She sang it with a flair, with an appreciation of its gay, whirlwind abandon and its charming simplicity. In a Jewish song, "Die Baïke," and in another, which she gave as an encore, Mme. Kremer achieved a perfect mimicry, a sardonic humor coupled with despair, which is of the Ghetto. Her versatility was as amazing as the careful etching of her portraits, for she makes of each song a complete characterization of a mood, of a personality, of a race.

Arkady Birkenholz, violinist, who was the assisting artist, played a group while Mme. Kremer changed from one colorful gown to another. Leon Rosenbloom, who accompanied Mme. Kremer, opened the program with Chopin's Etude in E and the Liszt Polonaise in the same key. H. M.

### Jean Nolan Sings Irish Songs

Jean Nolan, mezzo-soprano, gave a song recital of unusual interest in Aeolian Hall on the afternoon of Oct. 19, before an audience that was obviously delighted with her work. Well it might be. Miss Nolan's voice, while short in compass, is lovely in quality and well produced, and added to this she has a stage presence of decided attraction, clear diction and a personality that "gets over." Her first group was of old English songs, "Have You Seen But a Whyte Lyllye Grow" beloved of "Evelyn Innes," being delightfully sung, also "When I Am Laid in Earth" from Purcell's "Dido and Aeneas." Not everybody can deliver this music and make it convincing, and few can do it as deftly as Miss Nolan.

French songs which followed, were nicely sung, especially Sachnowsky's "The Clock." The cream of the program, however, was the group of folk-songs all as Irish as dillisk. It would be difficult to say which was the best of the group. Some were thrown out of key (atmospherically, not musically) by the too sophisticated accompaniments arranged by Herbert Hughes. This was especially noticeable in "My Aunt She Died a Month Ago," which was popular in the British navy during the middle years of the last century as "The Pretty Little Rat-Catcher's Daughter." Miss Nolan sang this deliciously, ending with a whoop, purposely a trifle below pitch, and suggesting a banshee. The "Ballynure Ballad" was also very good.

The final group was of Irish songs as well, but of more aristocratic ones. It was as though one made a rapid transition from the peat bog to the drawing room. The songs were well sung and were much applauded. Miss Nolan should try giving a whole program of folk-songs, for there seems no reason why she should not do with them what an American singer is doing for Negro and Creole songs. She certainly has the equipment and has few if any rivals. J. A. H.

### City Music League Concert

The third membership concert, the first this season, of the City Music League was given in the Town Hall on the afternoon of Oct. 19, by Helen Stanley, soprano, and Albert Spalding, violinist. It was not exactly a joint-recital, as Mme. Stanley began the program, singing two groups, then the artists met in the middle, so to speak, in Franck's mystic "Panis Angelicus" and Mr. Spalding finished the program with two groups. Between the sections, Leonard Liebling made an address.

Mme. Stanley's opening number, from Gluck's "Iphigénie en Tauride," was very beautiful, being sung in fine classic style. The next group of German songs, impeccable as to diction, was splendidly done. The Brahms numbers were par-

ticularly good and "Schwesterlein" had to be repeated. "O, Liebliche Wangen" was also very lovely. The second group was in English, songs by Hadley, Rybner, Edward Harris and Fenner. Mr. Harris, who was Mme. Stanley's accompanist, contributed much by his excellent playing and fine ensemble, and was given a large share of the applause for his interesting song, "The Holy Infant."

Mr. Spalding's first solo number was Veracini's Prelude and Sicilienne, after which he played Corelli's "La Follia" and in his second group, transcriptions of Chopin pieces and others by Schumann and Sarasate. In a season which already has brought some fearful violin playing, Mr. Spalding's tone, technic and musicianship were like a cooling draught to the thirsty. Like his associate artist at this concert, he is a master of varied styles and passed from the formalities of early Italy through Chopinesque syrups to Sarasate's melodies of Andalusia and Navarre with utmost artistry. Andre Benoist at the piano played masterly accompaniments. J. A. H.

### Carlos Sedano in Début

Carlos Sedano, an infant prodigy who has grown up into an artist, made his début on Sunday evening, Oct. 19, at Carnegie Hall. Mr. Sedano showed all the facility and finish of an Auer pupil, and more. His tone is fluent and clear, mellow and warm when the occasion demands and then just as crystal and brilliant when the mood changes. His program tested his technical equipment, his poise and his understanding of shadowy nuances and dramatic climaxes. It did not give him a chance to reveal his emotional power.

He tossed off the intricacies of the "Devil's Trill" Sonata with nonchalance and then turned, with just as much assurance to the gentler rhythms of Lalo's Symphonie Espagnole. His performance was effortless, the tone of considerable beauty. He substituted for Spanish vitality an equally Spanish softness in the lower tones and a vivacious spark in the higher ones. In a simple encore he achieved a delicacy and a subtlety of interpretation that his programmed numbers did not allow him.

To the Tchaikovsky-Auer Mélodie and Valse he brought a flowing lyricism and he gave the Ries "Perpetuum Mobile" at a speed that displayed again his superb technical facility. The program also included Mendelssohn's "On Wings of Song," the Chaminade-Kreisler "Serenade Espagnole" and the Bazzini "Ronde des Lutins," but the audience was not satisfied. Mr. Sedano with Richard Hageman, who was, as always, an irreproachable accompanist, gave encore after encore and even when the house lights were turned out and his prepared repertoire exhausted, he was forced to repeat the last one given. H. M.

### Raisa-Rimini-Brard Concert

In aid of the Bialystoker Center and the Bikur Cholim, Rosa Raisa, soprano, and Giacomo Rimini, baritone, both of the Chicago Civic Opera Company, assisted by Magdeleine Brard, appeared in concert in Carnegie Hall on the evening of Oct. 18. The hall was packed to suffocation and the vast audience was

treated to some thrilling singing besides some very good piano playing.

Miss Brard led off with Chopin's Andante Spianato and Polonaise, putting the audience in the humor of good music by her excellent performance. Mme. Raisa then sang Leonora's aria from the first act of "Trovatore," refusing insistently demanded encores, and Mr. Rimini gave a delightful performance of "Largo al Factotum" from "The Barber." Mme. Raisa's second appearance was in songs by Russian composers, especially thrilling being Rachmaninoff's "O, Cease Thy Singing." She then gave a number of encores, singing particularly well Hageman's "Do Not Go, My Love!" Mr. Rimini began the second part of the program with the "Toreador's Song" from "Carmen," giving a number of encores, then Miss Brard played pieces by modern French composers. Mme. Raisa was heard in "Suidio" from "Gioconda" with more and delightful encores and the program was brought to a close with a duet from "Don Pasquale."

Again, Mme. Raisa's voice impresses as one of the great voices of the age. There seems to be nothing that she cannot do with it from immense fortissimos to the tiniest threads of tone throughout

[Continued on page 24]

## Eddy Brown Will Tour America Again After Two Years in Europe



Eddy Brown, Violinist

After two years abroad, where he was heard again in the principal music centers of England and on the Continent, Eddy Brown, violinist, has returned to America for an extensive tour under the direction of R. E. Johnston. His concert schedule this fall includes a New York recital in Carnegie Hall and a series of engagements in the Middle West in November, leaving time for Mr. Brown to pursue the other activities in which he is interested. These include a master class for violinists and teachers, which he will hold in New York, and the supervision of the New York production of his musical comedy, "Ninon," with his wife, Halina Bruzovna, in the title rôle, in January. The work will have its première in Vienna in December. Mr. Brown will also continue his work in composition and will include on his American programs several of the numbers which he played abroad with unusual success.

While he was in Berlin, Mr. Brown made the first phonograph records that have ever been made of the Tchaikovsky and Mendelssohn Concertos, supported by the Berlin Philharmonic. The records have lately been completed and the first consignment will arrive in America shortly.

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NEW YORK, OCTOBER 25, 1924

## A COMMON DENOMINATOR

MUSIC as a common bond between peoples of differing educations and ideals has long been a goal toward which musicians of benevolent disposition have striven, but it has remained for philanthropists supporting the work undertaken by Isabel Lowden to coordinate the apparently conflicting interests in a manner productive of practical results. Miss Lowden, director of the New York Music Week Association, and those who are behind the movement she inspires, have accomplished more in the line of unifying thought and of bringing about a feeling of national contentment than many political leaders making profuse speeches and platform promises.

The names of these benefactors form an impressive list. With Otto H. Kahn as honorary president of the association, the enterprise is backed by John D. Rockefeller, Jr., Clarence H. Mackay, Felix M. Warburg and the Juilliard Foundation. Directors and active helpers have included William C. Potter, president of the Guaranty Trust Company; Martin Conboy, president of the Catholic Club; Paul D. Cravath, George Cromwell, William H. Johns, Dr. Eugene A. Noble, Arthur Somers, Ralph Jonas, T. Tertius Noble, George H. Gartlan, Benedict Fitzgerald and Monsignor Smith.

While they view the question in a big way, they have not confined their efforts to vague generalizations. Competitions, Miss Lowden feels, are necessary; and contests carried on under her leadership have been worked out in fine detail. Through these the good news of music has been sent far and wide, and the success attained proves her contention that

men, woman and children in both the highest and lowest walks of life share alike in the benefits to be derived from making music, as well as hearing it.

The spirit of brotherhood, in the minds of these enthusiasts, obviously includes a general appreciation of art, a knowledge of how it functions, as well as an understanding of racial aims and united endeavors. Music, as they see it, is a means of establishing this community of interests, a base upon which to found that "friendliness and good-fellowship," to quote Miss Lowden, that "peace and understanding" which should underlie every program constructed for the country's welfare.

## "THE GOOD OLD DAYS"

WHEN the old order changes, the change is less in spirit than in form. We demand realism in opera, for example, in place of the theatrical simplicity that often satisfied our grandfathers; but we still look for superlative voices, even as they did, and complain if some especial favorite is not given rôles that exhibit his powers in the best possible light. We ask for new symphonies, critical of conductors who do not introduce them, but cling to Beethoven and Handel no less firmly than concert-goers of an older generation. We plead for original interpretations, arguing that individuality is more important than mere technic, but are impatient if the technical skill of an artist falls below a certain high standard and if the tone he produces be not of the most satisfying.

It was probably ever thus, and very likely always will be so. The difficulty in establishing fixed opinions in regard to different periods lies in the fallibility of human memory. There is a flavor in what is heard in the earlier days of one's experience that is seldom duplicated, no matter how much keener the appreciative faculty becomes through training and development; and happy is the music-lover, be he amateur or professional, dilettante or scribe, who can keep his mind free from subtle and encrusting prejudices.

If it were possible to retain the fresh view-point coloring one stage of receptivity with the knowledge gained in later years, or if the critic could add to first impressions the riper judgment acquired as he grows older, we should go a long way toward a solution of the problem. But so long as the mind of man remains no more reliable than it has been since the world began, the exact quality of what was heard in the "good old days" must continue to be a theme upon which many variations, in a pattern of guess-work, will be written.

## MUSIC IN EVERY PLACE

IN bequeathing a large sum to Providence for the erection of a "monument dedicated to, and illustrative of, music, and designed in such a manner as to instruct and adorn," William Curtis Benedict stipulated that his gift be not located upon a site already crowded with buildings, but in Roger Williams Park. And there, on the shore of the largest lake, the "architectural melody in white marble," which is a tangible evidence of the interest in art taken by him and by Stephen O. Metcalf, who added substantially to the original donation, the music temple has been built and dedicated.

This idea is illustrative of a thought that would not only expand scenes of musical activity to their fullest extent, but have these established in environments most conducive to physical comfort and a receptive frame of mind. The motive also shows that music is constantly being spread over an increasing area, that it is too big to be confined to one kind of a place and will eventually be found, in an advanced state, in all places.

A DETERMINATION to cultivate music from within, rather than to depend upon outside influences, is seen in reports of civic movements that are gaining impetus in all parts of the country. Towns and cities, small and large, are intent upon community enterprises and the encouragement of musicians already established within their borders. The more this spirit makes headway, the quicker will America achieve that independence which was the ideal of her founders.

CINCINNATI citizens support music by promptly buying subscription tickets for their symphony orchestra. Any lingering doubt that America is not a musical nation is removed by such regularly-recurring signs of general enthusiasm.

## Personalities



An Artist's Dog Has His Day

An artist's dog, like his less fortunate brothers, has his day; and the days of Delia Valeri's dog, Billy, are filled with happiness. Billy has a sense of the importance attached to him as the possession of a noted singing teacher, and delights to perform before an audience. In this picture, taken recently at Shoreham, Mme. Valeri, who is seated at the right, is seen with her friends, Mr. and Mrs. Falbo, and their two daughters, all of whom are enjoying Billy's ability as an entertainer.

Bonnet—The remarkable memory of Joseph Bonnet is explained by the organist in this way: "When I was a boy," he says, "I received piano and organ lessons from my father. Having a natural facility in reading, I used to shirk my practice, trusting to playing well enough at sight to get through my lessons. My father found this out; and, to make sure that I did not escape necessary work, demanded that I memorize every study and piece before each lesson. From this beginning memorizing became second nature to me."

Butt—One of the most direct compliments ever paid Dame Clara Butt was voiced by the young son of another famous contralto—the late Jeanne Gerville-Réache. Mme. Gerville-Réache had taken the boy to one of her New York recitals and placed him in a box. There he sat decorously throughout the program, and applauded vigorously. A few days later, so Mme. Gerville-Réache was fond of relating, she took him to another concert, but this time the singer was Mme. Butt. Afterward she asked the young critic: "Would you rather hear Mme. Butt sing or me?" To which he replied gravely: "Oh! Mme. Butt."

Gigli—When asked recently to hear a young man sing, Beniamino Gigli replied, with a gesture of despair, that he would like to hear the voices of all aspiring vocal students—if he only had the time. "Even then," said the Metropolitan Opera tenor, "I doubt if my judgment would be of more than passing value. While a fine voice plays a part in the battle for a career, it is only a small part. Personality and certain qualities of temperament are far more important than the voice. Few students realize this. The parents of pupils and their teachers should seriously study the personalities of young men and women before encouraging them onward to the operatic and concert stage."

Miller—When Ruth Miller went to Portland, Ore., recently, to give a concert with her husband, Mario Chamlee, residents of that city, which is Miss Miller's home town, were on the *qui vive* to do her honor. Miss Miller's first public appearance was at the age of four, when she was awarded a gold medal. From that time on her mother, an accomplished musician, gave special attention to the musical education of the future prima donna, whose voice, at the age of seventeen, showed such promise that five years' study in Paris were arranged for. Her engagement at the Metropolitan, where Miss Miller sings soprano rôles, do not comprise all her operatic work, for Miss Miller has also sung with the Scotti Opera Company and at Ravinia, Chicago.

Vettori—The task of singing the exacting rôles of *Butterfly*, *Leonora* in "Trovatore" and *Santuzza* in "Cavalleria Rusticana" on three successive nights, does not in the least faze Elda Vettori, who is booked for performances with the San Carlo Opera Company this season. "I don't mind a lot of performances coming closely together," says Miss Vettori, "in fact, I believe that I thrive on it, because I so dearly love to sing, at any time, anywhere. Besides, I was brought up on the gospel of 'keeping everlastingly at it.' At an early age I was brought to America from my native Venice. Soon after our arrival in St. Louis, my father and two older brothers died, leaving my sister and me as the sole family providers. It was up to me to 'get out and hustle,' so you see I learned the strenuous life from childhood." In order to earn money in those early days Miss Vettori became a milliner. But she never abandoned her first love, singing.



# Point and Counterpoint

By Cantus Firmus, Jr.

"Sound Pleasant, Please!"—A Séance with the Voice-Photographer

NOW that some enterprising electrical wizard has invented a plan to take pictures of one's voice, it will be a poor epiglottis that hasn't its Cabinet-Size Portrait. To be sure, this innovation will be hard on those throats addicted to ultra-modern ditties. The contortions incidental to a Schönberg wordless number are hardly likely to register on a camera lens with the delightful comeliness of the *bel canto* exercise.

We can imagine the scene which will take place in the atelier of the voice-photographer when a Prima Donna Mezzo-Contralto breezes in, fresh from rehearsal. She may be a bit lacerated laryngeally from repeated attempts to surmount a Honegger Hymn.

"Snap out of it, dearie!" suggests our Vocal One, not without asperity, to the Larynx-Photographer. "I'm due to coach a Bartok Ballad in Carnegie Stujos at eleven!"

The Voice-Portraitist withdraws his learned occiput from beneath the traditional cloth camera-cover and smiles beatifically.

"Full-length or three-quarters, Madame Skwall?" he murmurs deprecatingly.

"The more the better," says Our Diva imperiously. "And I must have a three-minute tremolo effect just like that cat, Alys Arpeggio!"

## Filming a Sforzando Effect

FEARFUL, indeed, are the contortions that one small throat will undergo in the day of Voice-photography! Voices then may grow "camera-shy," as they now develop hoarseness.

Who knows, perhaps we shall have billboard illustrations of Signor Staccato's vocal cords in the act of attacking a High C? More logical publicity will some day perhaps fill page and poster with views of epiglottises, instead of poodles, motor boats and tennis racquets.

"Hurry, Hyposulphate, I must be at the Metropolitan at eleven!" cries Our Coloratura. "These pictures of my Adam's Apple must be in the Thirty-ninth Street lobby in time for the revival of Verdi's 'Nabucco.'"

"Here I have been executing a cadenza from 'Trovatore' by mistake. That will never do; the erudite Gilman will be sure to find me out and expose me in two sticks of critical exegesis!"

"If Madame will be calm and repeat the three-second trill on the dominant—"

At last the trying operation is ended. The Prima Donna is by now a mere rag, but what matter? Voiceless she may be at the première, but the newspapers next day will carry half-tone prints of her *fioriture*.

Come to think of it, in those days one needn't go to the opera at all. He'll merely look at Voice-Pictures . . .

## Any Impresario's Litany

WHEN in doubt as to which of two modern novelties the public will best stand for—

When rival coloraturas dispute honors of opening night—

When the rain soaks into the wardrobe and ruins the pink fleshings—

# Musical America's Question Box

ADVICE AND INFORMATION for STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered.

Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

## Thanks to Correspondents

A number of correspondents have been kind enough to write the Question Box Editor telling him that the Old English song, "My Mother Said I Never Should," is to be found in Kitty Cheatham's volume of Children's Songs, published by Schirmer. The Editor extends his thanks to all who wrote on the subject.

???

## Letters Astray

A letter from Helen Burr-Brand is unanswered because it contains a street address but not the city. One from Frank S. Edgar has merely "Preston" but no State. There are about twelve Prestons

When the public tires of Too-Intellectual Atonality—

When the new scenery fails to arrive from abroad—

When nothing at all unusual happens—

Produce "Aida."

\*\*\*

"Age Cannot Stale, Nor Custom . . ."

IN the otherwise admirable music column of a Los Angeles newspaper we read: "Ravel is one of the group of young French composers known as 'The Six' who are startling the musical world . . . " youngster, indeed!

"Well, such is fame!" Maurice may murmur sadly. Who knows, however, the mature master may be complimented by this allusion to his juvenility?

\*\*\*

## Why Folks Leave Home

BECAUSE some one next door tries to play the piano.

Because Mother insists upon music lessons.

Because Sister's young man brings his violin when he calls.

Because Father says unappreciative things about musicians who talk art.

Because Brother wants to listen in on a pugilistic battle just when Aunt Samantha has got the Soft-footed Singers in a tender rendition of "Silver Threads Among the Gold."

And—because Nora goes to a jazz concert the night company unexpectedly arrives for dinner.

\*\*\*

## Some Thoughts for Fall

SOMETHING is wrong with our seasons. This is the time of year when all the concert announcements spring up.

The artist who came back from Europe just in time to start on an extended and successful tour was the original fall guy.

It was Maria Jeritz's fall in "Thais" that provided an extra thrill one night at the Met.

We all fall for the pretty prima donna who sings *Mimi* and *Butterfly*.

\*\*\*

## Some Things That Aren't Done

A DEBUTANTE recitalist failing to play an encore in response to "tumultuous applause."

An opera singer not "loving" her most popular rôle—especially when it's the part of a child, a sinner or a saint.

A composer protesting that he is heard oftener than he deserves.

A women's club offering a celebrity twice the fee she demands for a concert.

A tenor being half so vain as his rivals maliciously make him out to be!

in the United States, so if Mr. Edgar will let us know in which one he lives a reply will be sent to him at once. A letter from St. Louis, signed "Anxious," is unanswered because it has no name or address. We refer this correspondent to the heading of the Question Box.

???

## The Art of Keening

Question Box Editor:

Does the word "keening" have a musical meaning? Is it a special kind of singing? G. F.

Perth Amboy, N. J., Oct. 18, 1924.

The "keeners" were the funeral mourners who sang at the wakes for

the dead in Ireland up until probably the middle of the last century. The term comes from "Caoinean," the Gaelic name for a funeral song. This was originally a specialized form of art, the chorus being led by a bard, who accompanied on the harp.

???

## The "English Palestrina"

Question Box Editor:

Which Elizabethan composer is known

as the "English Palestrina"?

S. E. V.

Lima, Ohio, Oct. 15, 1924.

William Byrd, the central figure of the English musical group that flourished in the latter part of Elizabeth's reign and in that of James I, has been called by some writers the "English Palestrina." According to others, that distinction ought to go to Thomas Wilbye, another member of this brilliant national musical movement. Such epithets are, however, inaccurate.

# Contemporary American Musicians

No. 350  
Marshall  
Bartholomew

MARSHALL BARTHOLOMEW, teacher of singing and conductor, was born in Belleville, Ill., March 3,



Photo White

Marshall Bartholomew

1885. His parents moved to South Orange, N. J., when he was an infant, and he acquired his early education there in the grade and high schools. Later he attended the Cutler School in New York for one year and entered the Sheffield Scientific School at Yale in 1904, being graduated in 1907. He returned the following year to the school of music, studying harmony and composition with the late Horatio Parker. Mr. Bartholomew had lived in a musical atmosphere all his life, as his mother was a concert pianist, and from her he had his first piano lessons at the age of four. He sang in a choir in South Orange, and at twelve was treble soloist in New York, first at All Angels and later at Calvary under Lacey Baker,

with whom he also studied singing for four years. On leaving Yale Mr. Bartholomew taught for one year at Haverford, Pa., studying at the University of Pennsylvania at the same time, under Hugh Clark, and receiving his degree of Mus. Bac. in 1909. The following year he went to Berlin, where he studied singing under Mme. Schoen-René, with whom he remained for five years. He also had composition with Otto Uruck and later for two years at the Hochschule under Humperdinck and Leopold Wolf. After the outbreak of the war he returned to America for a short time and then went back to Germany, where he organized relief work in prison camps, carrying on the same work in Russia and Siberia. The winter of 1916-1917 he spent in Petrograd and while there studied conducting with Albert Coates. In May, 1917, he returned to the United States, organizing the music in the American Army and Navy for the National War Work Council. He remained at this work until 1920 when he began teaching singing and composition. He has been director of undergraduate music at Yale for four years and conductor of the glee club. This year he became conductor of the University Glee Club of New York. He directs the Seymour School of Musical Re-education. He has published "Music for Everybody," numerous male choruses, songs and piano numbers.

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## Local Orchestras and Choruses Ready for Season's Activities in Camden, N. J.

CAMDEN, N. J., Oct. 18.—Marked development is shown in the plans of the Camden Concert Orchestra, Howard Cook, conductor, which enters its first season as an independent organization. It was formerly affiliated with the First Methodist Church, but has, since January last, maintained itself. Three concerts, possibly four, will be given at the Camden High School with prominent soloists. It is expected to bring the personnel up to fifty in a short time.

The orchestra of the Centenary-Tabernacle Methodist Church, under Victor Clark, has been reorganized and is preparing for at least two concerts. The Haddon Heights Philharmonic Orchestra, Howard Callingham, conductor, also plans two concerts. This orchestra has grown rapidly and the personnel should reach thirty by mid-season. Both Caperoon's Band and the Y. M. C. A. Concert Band, the former under Frederick Caperoon, the latter under Eugene Engel, are booked for a heavy season.

Two new music schools have opened, the Fuhrman School in Camden, Clarence Fuhrman, director, and the Finkeni School in Audubon, headed by Paul W. Finkeni. Pupils of the former will appear in radio concerts monthly from a Philadelphia station.

After many years the Y. M. C. A. Concert Course has, unfortunately, been abandoned for financial reasons. The Conly Concert Company, Frank M. Conly, director, has sixty concerts on the winter schedule, with two planned for the Y. M. C. A. here.

Francis J. Lapitino, harpist and manager, has planned a concert in the Y. M. C. A. auditorium for Dec. 5, for the benefit of the Italian-American Boy Scouts, and a big affair in the Third Regiment Armory in the latter part of February, with Henry Burr, tenor, and Billy Murray.

The Finkeni Concert Company will give at least five concerts during the season, four in Camden. One in Novem-

ber will present Jessie Lovejoy MacGregor, soprano, and Paul W. Finkeni, pianist. Another will be given in the Y. M. C. A. auditorium about March.

Two concerts are listed on an entertainment course under the auspices of the First Methodist Church. One in October will be given by the Bridgeton Tall Cedars Band of forty pieces. The Celesta Trio, Mildred Ackley, piano, Alix Brown, cello, and Margarita Parkinson, violin, will be heard on Jan. 16.

The Music Week committee will meet within the next month to prepare for Camden's second celebration of that event. Members of the committee are Arthur D. Pierce, chairman, Francis J. Lapitino, C. Harold Lowden, Powell G. Fithian, Howard Cook, Rev. W. Earl Ledden and Rev. J. B. McCloskey.

Clarence Fuhrman, pianist, will be heard in several recitals with Josephine Lucchese, coloratura soprano, in different cities. Virginia Gill, soprano, has been reappointed supervisor of music in Merchantville schools and will make her debut in a New York concert shortly. Paul W. Finkeni, pianist, will be heard as soloist with the Camden Concert Orchestra and in a recital. C. Sherman Shepard, vocal teacher, has reorganized his choral society of forty voices and will present a concert soon.

The newly-organized Organists' Club, Howard Tussey, president, announces three public organ recitals. The first will be given in the North Baptist Church, Nov. 13, with members of the club as soloists.

The Beethoven Club has outlined a series of monthly programs, and a concert will be given in March. Hetty Ritters has been reelected president and John Cromie, Jr., secretary.

Another prosperous year faces the Collingswood Community Musical Club which has reorganized its chorus of fifty and orchestra of thirty members. Two concerts, one in January and one about April, will be given in the Collingswood High School. The new officers of the club are C. Vance Wiggins, president;

Harry MacFerren, vice-president; Mrs. Mary D. Crate, secretary, and Harry Zimmermann, treasurer.

A big season awaits the Merchantville Music Club. Monthly programs will include a public recital by members on Nov. 10, grand opera tableaux on Jan. 12, and an open meeting on March 9. It is probable that one and perhaps two concerts will be given under the club's auspices. Harriet Ware, composer-pianist, has been engaged to appear at one of the spring meetings. The officers are: Lydia Wise, president; Katherine Lewis, vice-president; Mrs. Eugene Haines, second vice-president; Ada Mohrman, recording secretary; Mrs. J. Burton Myers, corresponding secretary; Mrs. B. H. Wheeler, treasurer.

ARTHUR D. PIERCE.

### Chamber Symphony Plays

The second Sunday evening concert of the New York Chamber Symphony Orchestra, Max Jacobs, conductor, was given on October 19, with Josef Stopak, violinist, and Irene Wilder, contralto, as soloists. The program included several novelties by Rimsky-Korsakoff, Honegger, Milhaud and Mana Zucca, as well as a ballet suite of Gluck-Mottl, the Jarnefelt "Prelude" and Saint-Saëns' "Havaneise" for violin. Rimsky's "Symphoniette on Russian Themes" is obviously the work of his student days, being a set of Russian folk tunes rather loosely strung together. The "Catalogue de Fleurs" by Milhaud, also marked "first time," enlisted the aid of Miss Wilder, who distinguished herself by her lovely voice, excellent diction and uncanny sense of intonation which aided her in negotiating Milhaud's tricky intervals. The work is made up of seven sections of about sixteen measures each, and a chord here and there is interesting. Honegger's "Pastorale d'Été" began most promisingly, but gradually went the proverbial pastoral way, with a toot-toot from the oboe and a country-like accompaniment. Josef Stopak played the Saint-Saëns work beautifully, and Mr. Jacobs conducted his small orchestra through the toils successfully.

W. S.

### New York Concerts

[Continued from page 21]

its entire range. The vitality, also, which she puts into her work is positively hypnotic. Mr. Rimini's singing was excellent in every way and his "Barber" aria was deliciously sung, especially the patter. Mme. Brard, as always, showed herself a delicate and excellent artist.

J. A. H.

### Chaliapin Opens Season

If the Manhattan Opera House were twice the size it is, it probably would have just about accommodated the crowd that went to hear Chaliapin at his first recital of the season on the evening of Oct. 19. Long before the time for opening, the S. R. O. sign was out and soon even that disappeared.

Mr. Chaliapin is one of those artists who, set apart by their personalities and their artistry, defy criticism. Vocally, the giant Russian was, as always, a singer of transcendently lovely voice, but at this particular recital, his songs, picked at random from the word-book, were not of high interest for the most part, nor were they those in which he is at his best. Schubert's Serenade, for instance, is an indifferent song however you take it, so also Flégier's "Le Cor" which, by the way, the singer overdramatized. Some futilities by Rubinstein threw into relief the aria of Prince Galitzky from "Prince Igor" and "The Two Grenadiers." The "Volga Boatmen" brought a storm of applause when the artist announced it, as well as bravos and several minutes of hand-clapping when it was over. It was a tremendous and gripping piece of singing as well as a lesson in dramatic singing and lovely tone into the bargain. The drunken "Government Clerk" which followed was wholly delightful.

There is only one Chaliapin. His selection of songs may sometimes be ill-considered, but his singing of them is never anything but interesting and it is usually about the best that can be imagined in each particular case.

Abraham Sopkin began the program with the first movement of the Tchaikovsky violin Concerto and later played a group of short pieces, winning much applause. Max Rabinovitch, who played all the accompaniments, doing so with skill, also contributed a group of solos at the opening of the second half of the program.

J. A. H.

### Information Is Sought Regarding F. Anton Korb

Information regarding the whereabouts of F. Anton Korb, formerly concertmaster of the Minneapolis Symphony, and a member of the Boston Festival, Philadelphia and Chicago orchestras, is sought by a friend, Frederick A. Cooke. Mr. Cooke says Mr. Korb was concertmaster of the orchestra at Bad Ems, a suburb of Coblenz, until eighteen months or two years ago, and has been in the following cities: Breslau, Stettin and Pesth. Relatives are believed to live in Platen, Erzgebirge, Austria. Communications may be addressed to Mr. Cooke in care of MUSICAL AMERICA.

### Lazare Saminsky Opera and Ballet to Have New York Premiere

A newly written chamber opera by Lazare Saminsky, "Gagliarda of a Merry Plague," will have its first stage performance at the League of Composers in February, the composer conducting. Mr. Saminsky has been invited by the New York Symphony to conduct a suite from his biblical ballet, "The Lament of Rachael," on Nov. 23. Parts of this ballet were performed under the composer's baton by the Colonne Orchestra in Paris last year. Mr. Saminsky's New York activities include the musical directorship at the Temple Emanu-El and teaching composition to a number of young composers.

### Mischa Elman Plays in Yonkers, N. Y.

YONKERS, N. Y., Oct. 18.—A large audience heard the violin recital of Mischa Elman in Philipsburgh Hall on Thursday evening, Oct. 9. Mr. Elman played with his accustomed artistry and aroused much enthusiasm. Liza Elman accompanied the violinist in the Fantasia Rapsodique by Albert Dupuis and Josef Bonime provided satisfactory accompaniments for the other numbers. The concert was managed by Chaltain & Rowell.

ROBERT W. WILKES.

# Mildred Bryars

## Contralto



### Chicago, Apollo Club

Miss Bryars, contralto, disclosed a voice of smoothness and rich quality, also good schooling.—*Daily News*.

\*\*\*

### Jackson, Miss., Festival

Her rich contralto tones fitted so perfectly to the expressive score.—*Clarion Ledger*.

\*\*\*

### Spartanburg Festival

The singing of Miss Bryars was exceptionally fine. She impressed and captivated her audience with the spirit and technique of the artist she really is.

### Cleveland Symphony Beethoven 9th Symphony

Miss Bryars' voice is rich and of pleasing quality.—James H. Rogers, Plain Dealer.

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## Musical America's Open Forum

[Continued from page 10]

of an inch to three quarters of an inch in height. They are called the pockets, or ventricles of Morgagni. The ligaments are curved like eyebrows: the higher the curve and deeper the cavities the nobler the voice. They will respond to every emotion or mental concept as readily as any other portion of the vocal equipment. It is idle to say that they cannot be controlled.

D. W. MILLER,  
Director, Miller Music School.  
Norwood, Ohio, Sept. 20, 1924.

### In Appreciation

To the Editor of MUSICAL AMERICA:

Thank you for the very great privilege of reading and studying your wonderful MUSICAL AMERICA. I have enjoyed every word in it for some ten or more years and my husband says I am as choice of all old copies as if they were gold pieces. Indeed, they have brought me many gold pieces, for it is very rarely that I am not helped and inspired in my teaching with each copy I read.

Very sincerely,  
MRS. HORACE R. MABLE.  
Binghamton, N. Y., Oct. 2, 1924.

To the Editor of MUSICAL AMERICA:

MUSICAL AMERICA has meant rational criticism in the realm of music to me. Every issue surveys the movement of music in general in America and stresses outstanding events and personalities. There has been no prejudice noticeable or unreasonable examination of each musical problem.

As a graduate student in the English language and literature at Yale University, I have been interested in noting

"the style" of your critics. Except for the rare occurrence of several trite phrases, the verbal and literary form of each article has been of value and importance.

I hope that the encouragement of native music and musicians, the presence of honest criticism, and the unusual literary form of your articles will be continued. They will be!

THEODORE A. ZUNDER.  
New Haven, Conn., Sept. 27, 1924.

### SINGS UNFAMILIAR SONGS

Washington Events Include Recital by  
McCall Lanham

WASHINGTON, Oct. 20.—McCall Lanham, baritone of New York, gave an interesting recital in the Chevy Chase Seminary, Oct. 5, before an appreciative audience. As is his custom, Mr. Lanham sang several songs unheard in Washington before, "Down by the Sally Gardens," an Irish folk-song arranged by Hughes, the "Wiegenlied" of Reimann, a Swedish folk-song and the Chanson Paienne by Paulin. Edith Stetler played fine accompaniments.

Blanche Polkinhorn has opened her studio for singing and piano teaching, with special classes for children. Miss Polkinhorn is director of membership for the local division of the Federation of Music Clubs.

Dr. Alexander Hennemann gave an illustrated address on "Humor in Music" before the Arts Club on Oct. 7.

DOROTHY DEMUTH WATSON.

Carthage Conservatory Adds New  
Teachers

CARTHAGE, ILL., Oct. 18.—Carthage College has opened its school year with a large enrollment in the conservatory and with a fine corps of teachers. Elmer Hanke, director and teacher of piano and organ; Mabel McMurtry, teacher of singing, and Esther Peterson, teacher of violin, have been retained in the fac-

ulty, and Lois Hanke and Opal Ross have been added to the piano department. Jeanette Doud will conduct a course in public school music. The first faculty concert was given recently in the Trinity Lutheran Church.

EVE SIMMONS-RUNYON.

### CORTOT COMING FOR TOUR

French Pianist Will Assist in Making  
Awards at Mannes School

On her return from France recently aboard the Paris, Berthe Bert, representative of Alfred Cortot at the David Mannes Music School, brought word of changes in the plans of Mr. Cortot in connection with his pedagogical work in Paris. Last spring a group of pianists, including five Mannes School pupils, winners of Scott scholarships, went to Paris for Mr. Cortot's class in interpretation. They were among the seventy-five pianists, representing many countries, who played at classes attended also by about 300 listeners.

Added to his concert activities the task of conducting ten classes of four or five hours each for so large a group and giving a recital series to accompany the tuition hours proved too strenuous to be undertaken again next year. But as the Walter Scott Foundation places its scholarship pupils, after their preparatory work with Miss Bert, in his charge, Mr. Cortot will hold private classes in Paris during June and July for those students and also for the other American pianists in Miss Bert's group.

Mr. Cortot will come to America in January for a short tour and will be present at the examination to be held at the end of January or beginning of February, when the Scott scholarship pupils will be selected.

### Norfleet Trio Delights Virginians

DANVILLE, VA., Oct. 18.—One of the best musical programs given here in recent years was that of the Norfleet Trio under the auspices of the Music Study Club on the evening of Oct. 13. A large audience thoroughly enjoyed the interesting program which included Schubert's Trio in B Flat "The Water Wheel" by Goossens, "In a Log Cabin" by Lamar Stringfield, "Farewell to Cucullain" by Kreisler, and Percy Grainger's "Molly on the Shore."

HELEN CARROLL GANNON.

### Maria Carreras to Play in St. Louis

Maria Carreras, pianist, will open the season on Nov. 8, with a recital in Keuka Park, New York, sponsored by the Polyglot Club of Keuka College. On Nov. 10, she will conduct a master class in St. Louis, and she is scheduled for a concert with the Maria Carreras Musical Club in St. Louis on Nov. 21. She will give a recital at the Conservatory of Music in Cincinnati on Nov. 24.

## Crystal Waters Will Sketch Song Evolution from Indians to Jazz



Crystal Waters, Soprano

Crystal Waters, soprano, has arranged a novel program to show the evolution of American song. Beginning with Indian songs by such composers as Cadman, Lieurance and Troyer, she will follow with Green Mountain and Kentucky mountain songs, Negro spirituals, songs by MacDowell, Carpenter, Carl Engel, Strickland, Watts, Horace Johnson, Marion Bauer and Francis Moore, and a concluding group of jazz songs. The concert will be presented as the second of a series of two at the Hotel Roosevelt, New York, on Dec. 9. The first will similarly sketch the history of European song.

"There are too many well-thought-out jazz compositions containing melody, form, purpose and excellent harmony, as well as fascinating rhythm, to have to bother with those which embrace mere noise and an occasional saxophone solo," Miss Waters says. "When we speak of jazz as music, that is, the constructive and permanent, in connection with the evolution of American music, we must learn to discriminate between these types. We must think, listen and separate the real from the unreal, or we may deservedly earn the scorn of our high-brow brothers who call it lowbrow."

Miss Waters, who gave her first New York recital last spring in the Town Hall, was to make her concert debut in Jordan Hall, Boston, on Oct. 23. Walter Golde accompanied. Her program began with a modern Italian group, including two songs by Wolf-Ferrari, Rispetto, Op. 12, No. 1, and Rispetto, Op. 11, No. 1, and two by Respighi, "Nevicata" and "Nebbie."

The second group in German and Russian began with Schubert's "Frühlingsglaube," followed by Hugo Wolf's "Verborgeneheit" and Schumann's "Auftrage." The Russians were represented by Rimsky-Korsakoff's "In the Silent Woods" and Moussorgsky's "Beetle." The third group was all French, consisting of Charpentier's "Trois Sorcières," Gabriel Fauré's "Soir," "Le Paon" and Three Greek Airs by Maurice Ravel. The fifth and last group of four songs in English were "You Are the Evening Cloud," by Horsman; "In Dorset," by Tovey; "Into a Ship Dreaming," by Bainbridge Crist and Strickland's "My Lover Is a Fisherman."

### Boy Violinist Gives Albany Concert

ALBANY, N. Y., Oct. 11.—Earle Hummel, boy violinist, gave a recital on Oct. 8 in the Albany Historical Society Auditorium, with his brother, Stanley, as accompanist. The program included Grieg's Sonata in C Minor, Lalo's Symphonie Espagnole, a group of Chopin and Kreisler compositions and Wieniawski's Polonaise in D.

W. A. HOFFMAN.

Following her New York debut in Aeolian Hall on Oct. 23, Ruth Breton, violinist, who lately has come under the direction of Concert Management Arthur Judson, will give a Boston recital on Nov. 6.

Andre Polah, violinist, will arrive from Paris in time to open his American tour in Chambersburg, Pa., on Oct. 25.

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"Miss Morrison had the looks and the personality to start with, and these essentials, supported by an agreeable voice and easy stage manner, conspired to make her debut satisfactory."—*New York Evening World*, Oct. 17, 1924.

"Last night's performance was practically her operatic debut here, which was a success. Her acting was agreeably vivacious. . . . The 'Bird Song' gave the general impression of a voice with a tone of satisfactory smoothness and of adequate volume. . . . The aria reaped prolonged applause."—*New York Herald*, Oct. 17, 1924.

". . . Revealed a fresh and lovely voice and considerable dramatic talent."—*New York American*, Oct. 17, 1924.

". . . was an agreeable surprise. Miss Morrison has a sweet, young voice and enlisted the interest of her audience."—*New York Times*, Oct. 17, 1924.

". . . She has a sweet, young voice."—*New York Evening Post*, Oct. 17, 1924.

"In 'Pagliacci' Abby Morrison as Nedda, was warmly greeted by a friendly audience. Her voice is sweet. . . ."—*New York Evening Telegram and Mail*, Oct. 17, 1924.



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## MILWAUKEE GREET'S VISITING MUSICIAN

### Elena Gerhardt Given Ovation —Organist Plays Works by Local Composers

By C. O. Skinrood

MILWAUKEE, Oct. 18.—Unbounded enthusiasm was expressed by a large Twilight Musicale audience for the fine artistry of Elena Gerhardt, lieder singer, in a recital on Oct. 13. After many encores the audience recalled her again and again at the close of the program, and many were still unsatisfied after several more encores had been added.

Lovers of the German ballads made up a large part of the audience. Of the first group, all by Schubert, "Der Tod und das Mädchen" was the best example of lieder singing. Other favorites were Schumann's "Der Nussbaum," Strauss' "Ständchen" and "Morgen," Handel's "O Sleep, Why Dost Thou Leave Me?" and Besly's "Three Little Fairy Songs." The English numbers were given with marked clarity of enunciation. Walter Golde was the accompanist. The recital was under the auspices of Margaret Rice.

An attractive stage and musical setting was given to Offenbach's opera,

"The Rose of Auvergne," by the faculty of Milwaukee Downer College in the college chapel on Oct. 10. Miss Eolia Carpenter sang the rôle of the *Blacksmith*, Emily Hale was the *Cobbler*, Esther Strassburger the *Innkeeper* and Amelia Serafon stage manager. Claudia McPheeters was the accompanist.

Carl F. Mueller, organist of Grand Avenue Congregational Church, gave the first manuscript program ever given in Milwaukee at the church on Sunday, Oct. 12. This was the fifty-eighth recital in the Mueller series, with Hester Adams-Nisen as soloist. Four vocal numbers were given from manuscript, all by Milwaukee composers, including Carl F. Mueller's "Saviour, Like a Shepherd Lead Us," Carl Eppert's "A Prayer" and "Mother Moon," and Alexander MacFadyen's "Slave and Master." The organ numbers were Carleton H. Bullis' "Allegro Symphonique," Emma Finks' "Meditation," Arthur Davis' "Caprice de Concert," Arnold A. Krueger's "Whispering Autumn," Carl F. Mueller's

"Song of Contentment" and Carl W. Kern's Festal March.

Milwaukee has another composer in person of Anthony Bumbalek, pianist of Marquette University. Mr. Bumbalek will give a program composed entirely of his own works in St. John's Cathedral Auditorium.

The Lyric Glee Club gave a program at Eau Claire for the Northwest Teachers' Association, with Alfred Hiles Bergen as conductor.

Margaret Best Durand, former student at the Eastman School of Music, gave a recital at Milwaukee Downer College before students from all parts of the country. Miss Durand will go back to France to continue her vocal studies with Jean de Reszké.

Ruth Lloyd Kinney, contralto, appeared as soloist for the Optimist, Rotary, Kiwanis and Tripoli Booster Clubs and at the Business Woman's Club.

The Milwaukee Polish Opera Club won first place in the Polish Singers' Alliance contest in Chicago in competition with nine singing clubs from as many large cities.

### New Chamber Work by Ethel Glenn Hier Will Be Played Next Spring



Ethel Glenn Hier, Composer and Pianist

Ethel Glenn Hier, composer-pianist, has reopened her New York studio after spending the summer with her family in Columbus, Ohio. Miss Hier devoted part of her vacation to composition, working on a suite for flute, oboe, violin, viola, 'cello and piano, which is to be done at the Festival of American Music to be held in Washington in April. While in Columbus, Miss Hier was made a national honorary member and musical advisor of the Delta Omicron, a musical sorority, and gave several talks on the MacDowell Colony, playing her suite, "A Day in the Peterboro Woods," for the Columbus and Cincinnati chapters. The sorority is devoting its year's work to American women composers. Those already planned include works of Mrs. H. H. A. Beach, Harriet Ware, Gena Branscombe, Mary Turner Salter, Fannie Dillon, Mabel Daniels, Helen Sears, Marion Ralston and Miss Hier. The sorority is to give several concerts, the proceeds of which are to go toward the endowment fund of the MacDowell Colony and a studio.

The Nebraska State Federation of Music Clubs has accepted an invitation to hold its next annual convention in Lincoln next February in conjunction with that of the State Music Teachers' Association.

## Boston Activities

Oct. 18.

Vera Keane, pupil of Theodore Schroeder, has been engaged as contralto for the quartet of the Cathedral of the Holy Cross. William Richardson, baritone, another Schroeder pupil, will give his annual Jordan Hall recital on the evening of Nov. 13.

The first meeting of the Music Club of Wellesley College was held recently in Billings Hall. The program included the first three movements of Schubert's Quartet in D Minor, played by Margaret Wright, '25, Bellevue, Ohio, first violinist; Margaret Fincke, '25, Newton, second violinist; Edith Nutt, '22, Natick, viola player, and Ruth Lovejoy, '25, West Roxbury, 'cellist. The club has fifty members. Katherine Knight, '25, Gardiner, Me., is president and Harriet Parsons, '25, Toronto, Can., is director of music.

Harris S. Shaw, pianist and teacher, had charge of a musicale given in the home of Mrs. Sarah Pierson, Salem, Mass., on Oct. 12. The vocalists were Roy Patch, Salem tenor; George Ferguson, New York baritone, and Robert Nichols, Mobile, Ala., bass. Besides accompanying the singers, Mr. Shaw played a number of solos with his wonted artistry.

Mr. and Mrs. John Charles Thomas have returned to New York from an autumn visit to Mrs. Thomas's parents, Mr. and Mrs. George A. Dobyne, at Inglecove, Beverly Farms.

John A. O'Shea, director of music in the Boston public schools and organizer of the Boston Choral Society, began rehearsals of the society in the rooms of St. Cecilia's Church Choir, on Oct. 17. Many past members and a number of new singers were present. Charles H. Smith is to assist Mr. O'Shea in the management.

Some of the Boston musicians who attended the Worcester Festival were: Laura Littlefield, soprano; Henry Gideon, organist and lecturer; Mr. and Mrs. William Arms Fisher; Bertha Wesslehoft Swift, vocal teacher; Harris S. Shaw, and Mr. and Mrs. Henry Warren.

G. Roberts Lunger, baritone soloist in the Old South Church, entertained on Oct. 9, at his camp in Tiverton, R. I., the members of his choir.

Edwin C. Woodman, graduate piano pupil of B. J. Lang, has opened studios in Somerville and Norwood, Mass., with large enrollments. He intends to give a series of pupils' recitals during the season.

Mr. and Mrs. George Hawley have returned to their town house after spend-

ing a long season at their summer home at North Scituate Beach, where they entertained many artists. This week Mr. and Mrs. Hawley have as their guest Harold Samuel, English pianist, who filled a professional engagement in Jordan Hall on Wednesday evening.

Beatrice Martin, soprano, will appear in recital in Jordan Hall, Boston, on Dec. 1, under the local management of Wendell H. Luce.

### Roland Hayes Stirs Boston in First Concert

BOSTON, Oct. 18.—Roland Hayes opened the concert season at Symphony Hall with a recital on Sunday afternoon, Oct. 5, before an audience that filled every available space in the auditorium. His program consisted of Mozart's "Per pitea, non ricerate," a group of German songs, an American group, and several Negro Spirituals. Mr. Hayes's singing art has grown in breadth and scope. He is still masterful in the shaping of melodic lines, in the refinements of vocal production, in skillful breath control, and in musicianly phrasing. His *mezza voce* has been cultivated to a high degree of charm and skill. To his interpretations he brings sincerity and conviction, a comprehension of the musical contents, and a stylistic presentation of the various moods of his different songs. Many encores were added during the course and after the program. William Lawrence played the accompaniments with distinction.

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## Classic Works Appeal To Boston Audiences

BOSTON, Oct. 20.—At the first pair of Boston Symphony concerts, Mr. Koussevitzky disclosed himself, through his choice of program, as a conductor apparently predisposed to strongly rhythmed music of an intensive and dramatic nature. With true conservatism, press and public, though highly enthusiastic, harbored mental reservations as to the real musical stature of their new conductor. But at the second pair of concerts on Friday afternoon and Saturday evening, Oct. 17 and Oct. 18, Mr. Koussevitzky rose to heights of interpretative skill that were a revelation to Boston audiences. Beginning with Handel's Concerto Grosso in D Minor, continuing through Schmitt's "Rêves" for Orchestra, De Falla's "El Amor Brujo" and concluding with Beethoven's Fifth Symphony, the conductor revealed a musicianship, an imaginative insight, and a dramatic eloquence that left unquestioned his interpretative versatility and his consummate mastery over music and orchestra.

Handel's Concerto Grosso was played with fine feeling for string tone quality and elastic phrasing, while in Schmitt's "Rêves," played for the first time in Boston, the conductor showed resourcefulness in modern music. But in De Falla's "El Amor Brujo" ("Love the Sorcerer"), given its American premiere, Mr. Koussevitzky showed such skill in mood picturization, in subtle handling of elusive rhythms and in phrasing of haunting beauty, that he was given a genuine ovation by the audience. De Falla's Suite was written for ballet performance, but the sub-titles sufficiently convey the subject of the music matter. Rhythms are intriguing, harmonies and orchestral sonorities are piquant, while an all-pervasive Spanish mood gives an exotic atmosphere to the entire Suite. There is in this music, as Mr. Leigh Henry suggests, "much affinity to the spiritual impulse of Stravinsky's 'Sacre du Printemps'." Mr. Koussevitzky per-

formed De Falla's Suite with rare poetic insight and revealing sympathy, and was eminently successful in conjuring the varied moods of the music. The Pantomime, a fragrant bit, was exquisitely played.

However, the performance of Beethoven's Fifth Symphony by Mr. Koussevitzky was a genuine *tour de force*, and stamped him as a conductor with a powerful dramatic imagination. His reading was sincerely eloquent to the core. There was no classic reverence on the one hand nor flamboyant theatricalism on the other. But from the opening measures, played with electric intensity, Mr. Koussevitzky revitalized the familiar music. The orchestra played with a rare spontaneity, and the audience was literally held spell-bound by the epic grandeur of Mr. Koussevitzky's interpretation. The Allegro con brio was moderately paced, and the Andante con moto was taken at a slower tempo than usual. But Mr. Koussevitzky infused into the music an incessant play of fancy, emotion, and nobility of feeling that stirred the audience to the very depths. It was a dramatically arresting performance and one that merited the electric applause at the conclusion of the concert.

### Harold Samuel's Début

At his first Boston concert, Harold Samuel, pianist, showed conclusively that an all-Bach program is not necessarily synonymous with dullness. His program consisted of the Prelude and Fugue alla Tarantella, Partita in G major, four preludes and fugues from the "48," and the English Suite in A Minor. In these, Mr. Samuel disclosed a clarity of finger work, a contrapuntal lucidity, a rhythmic precision, and an architectural feeling for tonal structure. His tone was always rich, warm, and sensitively modulated. Bach was not reeled off pedantically, austere, or reverentially. He was played by Mr. Samuel with warm sympathy, with fine poetic grace, and with appropriate grandeur in sweeping climaxes. A good-sized audience was very appreciative and insistent for encores.

### Alma Gluck Returns

Alma Gluck sang in Symphony Hall on Saturday afternoon, Oct. 18. Her program included classic airs, Russian,

German, and American songs. Mme. Gluck presented the strange anomaly of a singer with a beautiful voice and excellent musicianship, yet deficient quite often in a sense of true pitch. Her middle register is of warm, expressive quality. She shades and phrases artistically; her breathing and diction delight the connoisseur; her interpretations reveal the play of a sensitive imagination. However, her ventures into the upper registers were marred by disconcerting lapses from the pitch—distractions which were compensated for by an exhibition of fine artistry in song. Yascha Bunchuk, an agreeable 'cellist, and Samuel Chotzinoff, a helpful accompanist, assisted Mme. Gluck.

HENRY LEVINE.

## Cleveland Institute Is to Provide Instruction in Dalcroze Eurythmics



Portrait by Vayana

Gladys Wells, Teacher of Dalcroze Eurythmics in the Cleveland Institute of Music

CLEVELAND, Oct. 11.—"Our actions are born in the mind, but manifest themselves through the body,—through the voice, hands or any physical action," says Gladys Wells, a certified exponent of the Jacques Dalcroze method of eurythmics, who will teach this system in the Cleveland Institute of Music and the Laurel School, a preparatory school for girls. "Perfect accomplishment, not only in music, but in any branch of human activity, exacts perfect control between the brain and muscles," she adds: "The Dalcroze method aims first of all at regulating and increasing this control, or balance."

Miss Wells knows the value of eurythmics from many standpoints, being a musician, a physical training instructor and a graduate student of the London School of Dalcroze Eurythmics.

Day and evening classes in eurythmics will be formed in the Institute, as much interest is being shown in the subject by adults. Musicians, artists, dramatic students, physical training teachers and dancers are among those registering for this course.

In addition to her classes, Miss Wells will give a limited number of lectures and demonstrations to club groups, by arrangement with the Institute.

FLORENCE M. BARHYTE.

## DIVERSIFIED MUSIC HEARD IN CINCINNATI

### Piano, Band and Violin Programs Mark Opening of Season

By Philip Werthner

CINCINNATI, Oct. 18.—A historical review of Cincinnati's musical life was given at a Chamber of Commerce Forum luncheon by Dr. Frank W. Chandler, dean of the College of Liberal Arts of the University of Cincinnati. Dr. Chandler outlined the development of music in this city during 100 years, speaking of the organization of the May Festival Association and of the formation of the Cincinnati Symphony. Among the guests were Mrs. Charles P. Taft, president of the orchestra; Fritz Reiner, conductor, and Mrs. Reiner, and M. J. Macdonald, son of the British Premier.

The usual enthusiasm was manifested at Vladimir de Pachmann's piano recital, arranged by the Cincinnati Symphony Association. Mr. de Pachmann played Bach's "Italian" Concerto, the Fantasia in C Minor by Mozart, Brahms' Rhapsody in B Minor, and, among encores, Chopin's Impromptu in F Sharp Minor and Waltz in D Flat.

Two concerts given by Sousa's Band brought forward the "Don Juan" tone poem of Richard Strauss and Litolff's "Robespierre" Overture among principal numbers. Soloists were Nora Fauchald, singer; John Dolan, cornetist, and George Carey, xylophone player.

Erich Sorattin, who has joined the faculty of the College of Music, gave a violin recital in the Odeon on Oct. 14 before a large audience. The Bach Chaconne, a nocturne by Chopin and works by Kreisler served to show his fine tone and musicianship.

Adolph Stadermann, a teacher at the College of Music for twenty years, has been appointed organist in the Seventh Presbyterian Church.

### Will Give Two People's Symphony Concert Series

Two series of chamber music concerts, instead of one, are announced by the People's Symphony Concerts for this season. The concerts will be given in Washington Irving High School on Friday and Saturday evenings. The Letz Quartet will open the Saturday evening course on Nov. 8. Students and workers, teachers, artists and professional people are eligible to club subscription tickets to each of the courses at reduced prices. The Friday evening course includes: Nov. 28, New York Trio; Dec. 26, Flonzaley Quartet; Jan. 16, St. Cecilia Club, Victor Harris, conductor; Feb. 20, Philharmonic Quartet; March 27, French-American Quartet; April 24, Leo Ornstein and Hans Kindler in sonata recital. The Saturday evening course includes: Nov. 8, Letz Quartet; Dec. 20, Tollefsen Trio; Jan. 3, Lenox String Quartet; Feb. 14, Flonzaley Quartet; March 14, Hugo Kortchak and Francis Moore in Sonata Recital; April 18, New York String Quartet.

Lila Metcalf Holmes, pianist and teacher, after a season's study with Tobias Matthay in London, has returned and opened a new studio at 64 Commonwealth Avenue. She has resumed her teaching at the Milton Academy, Milton, Mass.



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## De Pachmann Bids Chicago Farewell in Opening Piano Recital of Season

CHICAGO, Oct. 18.—Vladimir de Pachmann's "farewell" piano recital at the Auditorium was the chief event in Sunday's musical calendar, with which the fall season may be considered as having been formally inaugurated. Marion Rubovits and Mary Bryan Powers, sopranos, made their debuts at the Studebaker and The Playhouse respectively. A jubilee concert by Polish singers was given at Orchestra Hall. In the evening Arthur Zack, 'cellist, and Dorothy Saalfeld, pianist, gave a joint recital in Lyon and Healy Hall. The Chicago Theater inaugurated its winter season of concert performances of opera with a performance of "Rigoletto" at noon, under Nathaniel Finston's supervision, with Alice Zeppilli, Eunice Forrester, Themy Georgi and Louis Kreidler as soloists. Mr. de Pachmann's beautifully produced tone was an item of significance in his playing of a printed list devoted wholly to Chopin's works. In such works as the "Minute Waltz" his incredibly varied and polished tone was a matter of rare pleasure. His concert manners were, as usual, individual. An audience which numbered many young persons applauded heartily. Among the extra numbers on the program were one of his own composition and Schumann's "Vogel als Prophet."

Miss Rubovits' debut was the occasion for approval on the part of a theater full of friends and musicians. Her voice is large and of pleasing and distinctive quality. Her program, listing arias by Mozart and Massenet and songs of wide variety, imposed upon the soprano obligations she was bold to undertake but successful in meeting. She has an instinctive flair for vivid and descriptive moods, a strong dramatic sense, an intelligent use of a good voice and appreciation of style. Isaac Van Grove played the accompaniments.

Miss Powers sang with a voice of pleasing quality and showed a commendable knowledge of the problems of voice production. Joseph Brinkman supplied able accompaniments.

Miss Saalfeld and Mr. Zack chose for their program 'cello sonatas by Grieg, Debussy and Rachmaninoff, playing with much energy and understanding of ensemble.

The Polish choruses, which sang at Orchestra Hall, attracted an interested and good-sized audience, which took occasion to applaud the varied items on a long program. Men's and women's choruses sang with fine feeling and good tone under the leadership of John J. Kapalka. The soloists numbered Teodora Wisniewska and Rose Kwasigroch, sopranos; Witold Melin, violinist; Joseph Florian Mikolajewski, bass, and W. Balutka, organist. The concert was the first event in the local celebration of the thirty-fifth anniversary of the American-Polish Singers' Alliance of America, and the participants gathered from all parts of the country. A dance was held on Sunday evening. Conferences were called Monday morning, and twenty choirs competed in the afternoon. The celebration was concluded on Monday with a banquet, in which professional men of Polish descent, from various points in the country, were present.

EUGENE STINSON.

### Joseph Schwarz Returning from Europe

CHICAGO, Oct. 18.—Joseph Schwarz, baritone of the Chicago Opera, left Cherbourg today on the Aquitania, according to Edna Richolson Sollitt, his manager. He will sing leading rôles with the Chicago Civic Opera for its entire season, as well as on its tour, including the Boston stay. While in Europe his activities included performances in "The Masked Ball" at the Leipzig Opera; a concert with the

Gewandhaus Orchestra, Leipzig; concert and opera appearances in Baden-Baden; concerts in Mannheim and Hamburg; performances at the Vienna Opera in "Rigoletto," "Masked Ball" and "Tales of Hoffmann;" a concert in Vienna, a recital in Budapest, and concerts with Ernst von Dohnanyi's Orchestra in Budapest. Mrs. Sollitt has just returned from Columbus, Ohio, where she made arrangements for the recent opera season. Forty members of the Chicago Opera Orchestra were engaged through her, as well as Cyrena Van Gordon, Forrest Lamont, Gladys Swarthout and Isaac Van Grove, for performances of "Trovatore," "Bohème" and Cavalleria Rusticana" and "Pagliacci."

## In Chicago Studios

Chicago, Oct. 18.

### CHICAGO MUSICAL COLLEGE

Inez Bringgold, pupil of Maurice Aronson, gave a recital at the Masonic Temple, Des Moines, Iowa, last week. Moissaye Boguslawski, of the faculty, will be heard in the first of the Star Series of recitals to be broadcast by the Chicago Tribune from Station WGN, playing a Chopin program. Dawn Hulbert, who studies with Graham Reed, sang on Monday at the reception given by the North End Mothers' Club of Evanston, and on the following day was soloist at the concert of the Lake View Woman's club. Frieda Stoll, pupil of Belle Forbes Cutter, gave a concert at Racine, Wis., last week. Felix Borowski lectured at Central Theater this morning on the music of the Hebrews and the ancient Greeks.

### AMERICAN CONSERVATORY

Marie Boyd Mitchell, pupil in the voice department, was chosen from over sixty applicants to fill the position of soprano soloist at the Pilgrim Congregational Church, Oak Park. The classes in the children's department opened on Saturday with the largest enrollment they have ever had. They are under the direction of Louise Robyn, with the assistance of Ethel Lyon, Florence Nichols, Evelyn Chase, Marion Roberts and Marie Stange. Nesta Smith, violinist, will play in Kimball Hall on Oct. 30. Jacques Gordon, concertmaster of the Chicago Symphony, has resumed his classes, and reports many fine young artists among his pupils. Ernestine Field is teacher of organ, piano and theory at Carthage College, Carthage, Ill. Louise Winter, Robert Ambrosius and Joseph Brinkman opened the musical season of the Kokomo Ladies Musical Club Monday.

### BUSH CONSERVATORY

Boza Oumiroff was scheduled for a song recital at the Conservatory on Thursday, and Fyrene Bogle, pianist, and Robert Quick, violinist, for Friday. Jan Chiapusso, pianist, was soloist last week at the concert of the Treble Clef Glee Club in Elmhurst. Roberta Van Gilder, Ida Miller, Guy Hague and Robert Todd have appeared as soloists in the monthly concerts conducted at the Grace Lutheran Church by Justine Wegener, of the faculty. The children's classes in harmony, a feature of the junior school, are directed by Ethel Lathrop Marley. The Sorority Singers, a quartet coached by Elias Day, gave a program at the recital hall recently. They are booked steadily for the next two years. Students give a recital every Friday afternoon from 4.30 to 5, for the Chicago Daily News radio station. The evening dramatic class met on Tuesday, and will continue its sessions regularly each week.

### STURKOW RYDER STUDIO

A letter from the Heizer Music School of Sioux City, Iowa, states that the twelve dances for violin and piano by Sturkow Ryder were enthusiastically received when played recently before the MacDowell Club of that city. Lillian

Lewis, a former pupil, has been engaged to teach at the Minneapolis Conservatory of Music.

### LUCIE LENOX STUDIO

Lillian Knowles, contralto, gave the program at the Woodlawn Woman's Club on Tuesday. Gladys Ball Bischoff, soprano, was soloist at the Oak Park Universalist Church last Sunday.

### ELSE HARTHAN ARENDT STUDIO

Pupils of Else Harthan Arendt in the Sherwood School sang in a concert at the Sherwood recital hall on Tuesday evening. George Gordon, soloist and director of the Normal Park Baptist Church; Lucille Long, soloist of the Austin M. E. Church; LeRoy Hamp, soloist of the First Presbyterian Church, Oak Park, and Helen B. Cole, soloist of the Hyde Park Presbyterian Church, were heard. Edwin Stanley Seder played the accompaniments.

### Mrs. Schevill Sings in Artists' Series

CHICAGO, Oct. 18.—Clara M. Schevill, mezzo-soprano, wife of Prof. Ferdinand Schevill of the University of Chicago, sang at the Fine Arts Recital Hall on Thursday night in the first concert of the Artists' Series presented there by Jessie B. Hall. Her program was of unusual interest, containing some old Italian arias, Castelnuovo-Tedesco's arrangements of Shakespearean lyrics, and compositions by Fauré, Poldowski, Debussy, Pfitzner, Wolf, Dobson, Hageman and Bantock. The singer's voice is of unusually beautiful quality and was used in a fine and seemingly spontaneous fashion. The audience listened with great pleasure. Gordon Campbell was the accompanist.

### Marion Tryon Ransier Gives Recital in Chicago

CHICAGO, Oct. 18.—Marion Tryon Ransier, pianist, was heard in recital in Kimball Hall recently. The "Waldstein" Sonata, two compositions by Stojowski, "Chant d'Amour" and "Amourette de Pierrot" were on the program, as was Fauré's Impromptu. The pianist displayed a well-considered sense of style, more than an average amount of technique and a pleasant tone. She included Haydn's F Minor Variations and Schultze-Evler's arrangement of the "Blue Danube" among her numbers.

### Chicago Opera Singers Chosen for Premiere of New Puccini Opera

CHICAGO, Oct. 18.—Rosa Raisa, Edith Mason and Giacomo Rimini have been chosen for leading rôles in the first performance of Puccini's new opera, "Turandot," at the Scala next spring, according to Herbert M. Johnson, business manager of the Chicago Civic Opera, of which these singers are members.

## EDWIN HUGHES'

appearance in Buffalo on October 9th  
hailed as outstanding success at the  
National American Music Festival

First honors must go to Edwin Hughes, who proved himself one of the most satisfactory artists now in the concert field.—*Buffalo Express*, Oct. 10, 1924.

Hughes' playing was a source of great satisfaction. It had rhythmic vitality and spring, and there was a certain gusto about it which lent an air of authority and importance to the music he played.—*Buffalo Times*, Oct. 10, 1924

Edwin Hughes played his way to high favor. His pianism is fine art. His performance was acclaimed by the delighted audience, which applauded him vigorously.—*Buffalo News*, Oct. 10, 1924.

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## PIANIST PLAYS NEW SONATA

Gean Vitkin Presents Music by Liapounoff to Chicago Audience

CHICAGO, Oct. 18.—Gean Vitkin, pianist, made her debut in recital at Kimball Hall on Oct. 14. Her program included many unusual works, Liapounoff's Sonata, Op. 27, and Berceuse; Liadoff's Etude, Op. 27, No. 3; Scriabin's "Quasi Valse," Op. 47, and Prelude and Mazurka. A ballade by Liszt, etudes by Chopin and Arensky and Brahms' Rhapsody in G Minor were other numbers. Miss Vitkin is a pupil of Djane Lavoie-Herz.

The Liapounoff Sonata, which was new to Chicago, was received with enthusiasm, but interest in the performance seemed to center in the pianist rather than in the composition.

Miss Vitkin plays in a well poised, thoughtful and responsive style. Her tone is broad and mellow and in passages of large effect the pianist was especially at home, though she was careful to give her playing much dynamic variety. Many bouquets were handed over the footlights.

Pupil of Frieda Stoll Wins Local Scholarship

MILWAUKEE, Oct. 18.—Dorothy Hayman, nineteen-year-old soprano, has been awarded the \$250 vocal scholarship offered by the Milwaukee Institute of Music. She is the pupil of Frieda Stoll. Mrs. Stoll is herself the winner of three Chicago scholarships, having won in competition in the past few years scholarships under Richard G. Hageman, Belle Forbes Cutter and Isaac Van Grove.

Students of Chicago Musical College Give Radio Program

CHICAGO, Oct. 18.—Students of the Chicago Musical College radiocast the second of a series of Central Theater

concerts on Sunday afternoon, through the Chicago Tribune's station WGN at the Drake Hotel. The pianists included Helen Garrett, pupil of Maurice Aronson; Gerald Smith, pupil of Moissaye Boguslawski; Carolyn Schuyler, pupil of Alexander Raab, and Dorothy Amtman, pupil of Edward Collins. Of the singers, Alice May Devine and Dorothy Herman Blum represented Belle Forbes Cutter; Flo Dickinson, Burton Thatcher, Ruth Racette, Edoardo Sacerdote and Ruth Ford, Dr. Fery Lulek. Nedelka Simeonova, pupil of Léon Sametini, played the violin.

Rudolph Reuter Gives Musicale in Honor of Leo Sowerby

CHICAGO, Oct. 18.—Rudolph Reuter, pianist, entertained Leo Sowerby, composer and pianist, in his studio in the Fine Arts Building recently. Mr. Sowerby has lately returned to Chicago from three years' study at the American Academy at Rome. Mr. Reuter returned to this city last summer after two years spent in concert and teaching activities in Europe. While abroad, Mr. Reuter entertained Mr. Sowerby when the latter played his concerto in Berlin, and the composer was host to Mr. Reuter when he visited Rome for a recital. Several musicians played their own compositions at Mr. Reuter's musicale, among them being Mr. Sowerby, Edward Collins and Marion Roberts. Among others present were Mr. and Mrs. Jacques Gordon. Mr. Reuter has been engaged for a recital in Hays, Kan.

Gladys Swarthout Sings in Many Cities

CHICAGO, Oct. 18.—Gladys Swarthout, who will join the Chicago Civic Opera next month, is anticipating an active period before she assumes her new duties at the Auditorium. She opened her Chicago season recently at the South Shore Country Club, appearing shortly after in Columbus, Ohio, where she sang *Musetta* in a performance of "Bohème." Among Miss Swarthout's other engagements this month are an appearance before the Wilmette Sunday Evening Club, a benefit concert at the Patten home in Evanston, recitals at Woodstock and Ottawa, Ill., and a joint recital with Charles Marshall in Marion, Ind.

Lappas Engaged for Chicago Opera

CHICAGO, Oct. 18.—Ulysses Lappas, tenor, has been reengaged for the coming season of the Chicago Opera at the Auditorium. He has already commenced his concert season, having appeared at Orchestra Hall on Oct. 7 in joint recital with Renée Thornton. He sang in "Pagliacci" at Columbus two days later, gave a concert in Cleveland on Oct. 10, and one in Pittsburgh on Oct. 16. He will sing in the Armory at Gary, Ind., on Oct. 26, and has been engaged for a St. Louis appearance on Oct. 30. His New York appearance will be made in recital at the Town Hall in November, and he will sing in several performances of opera in Philadelphia in December.

Sametini, Wallenstein and Reuter to Form New Chicago Trio

CHICAGO, Oct. 18.—Léon Sametini, violinist and head of the violin department of the Chicago Musical College; Alfred Wallenstein, first cellist of the Chicago Symphony, and Rudolph Reuter, well known pianist, who has been a Chicago resident for a number of years, are to form a new trio for the performance of chamber music.

Helen Fouts Cahoon Heard in Chicago

CHICAGO, Oct. 18.—Helen Fouts Cahoon, soprano, was soloist at the Nineteenth Century Club in Oak Park on Monday, and also sang before the Oak Park Club on Wednesday, with Kathleen Morris accompanying. She is to be heard in a private musical Sunday at the home of Mrs. T. L. Gatke.

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Elena De Marco, Head of the Concert, Chautauqua and Lyceum Course of the Chicago Musical College

CHICAGO, Oct. 18.—The increasing demand for concert, chautauqua and lyceum artists has led the Chicago Musical College to amplify its courses whereby students are fitted for positions in this field, according to Elena De Marco, head of the concert, chautauqua and lyceum course.

"Every efficient institution ought to place its products, as well as develop them," says Miss De Marco, "and the Chicago Musical College, whose products are trained young artists, is doing a significant work in putting them in touch with a demand for professional services. Vocalists, instrumentalists, readers, dancers,—all kinds of talented entertainers of a high class,—are being sought by bureaus in every part of the country. The Chicago Musical College has given me charge of the interesting work of training its pupils in the professional aspects of concert work. And I am delighted with the quality of the young artists under my charge."

Miss De Marco's course is of the most practical kind. Students are taught not only which works are suitable for their presentation in public, but are instructed in the technique of meeting audiences, in stage demeanor, and in other problems which relate to the public success of an artist.

"The art of stage deportment is one which directly affects the success of those who appear in public," says Miss De Marco. "Many pianists, singers, violinists, readers and dancers, trained by the

college, have owed a great measure of their success to knowledge of the practical details by which an artist establishes support with his audience."

The college maintains a bureau through which its students may, after filling the requirements of the school, be put in touch with managers applying to the college for material. Its students have in seasons past toured the country with such artists as Ernestine Schumann Heink, Alice Nielsen, Julia Claussen and Alberto Salvi.

Miss De Marco has had wide experience in the lyceum and chautauqua field, both as performer and manager. She is a pianist and harpist of ability, and as such has made extensive tours of the country. Her activities with the Chicago Musical College include the organization of companies, the training and advising of individual artists, the formation of harp ensembles, and the supervision of the booking bureau.

Progressive Symphony Makes Chicago Début

CHICAGO, Oct. 18.—The Progressive Symphony of Chicago, organized for the purpose of playing ultra-modern music, was heard in concert at Kimball Hall on the evening of Oct. 10, under the leadership of E. E. Harder, whose works comprised practically the entire program. The composer has an evident taste for freedom in tonal architecture, and in sound quality he relies with interesting emphasis upon wood-wind instruments. His harmonic scheme travels with ease from what was customary in the days of Haydn to what is usual in the days of Honegger. He was heard as a capable clarinetist in a concertino by Weber for this instrument. Other special numbers on the program included violin solos by Charles McBlain and a trio for two clarinets and bass clarinet, performed by Bruno Krausche, Arthur Davis and the composer, Mr. Harder.

Levy Pupils Play at Kimball Hall

CHICAGO, Oct. 18.—Advanced pupils of Henriot Levy played at Kimball Hall this afternoon before an interested audience. Edith Mazur presented the first movement of Moskowski's Concerto in E, the final movement of which was performed by Mollie Greenfeld. Mr. Levy himself supplying the piano accompaniment. Bernice McChesney employed Pabst's paraphrase of the "Flower" Waltz from Tchaikovsky's "Nut-Cracker" Suite, and Joseph Brinkman played Liszt's Hungarian Fantasy. One of the most interesting numbers was Mr. Levy's Variations on an Original Theme, played by Leroy North, whose abilities are of a high order. Marion Emmons, Eva Polokoff and Harry Mazur, advanced pupils in the violin department, were also heard.

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Frieda Stoll, a young coloratura soprano, has a presence which predisposes her hearers to pleasure, and a voice of valuable clearness and ease.—Eugene Stinson, *Chicago Daily Journal*, October 26, 1923.

Frieda Stoll has a coloratura voice of wide range and ample volume, always mounting well to the pitch. Her runs were accurate and she seemed sure of herself.—Karlton Hackett, *Chicago Evening Post*, October 26, 1923.

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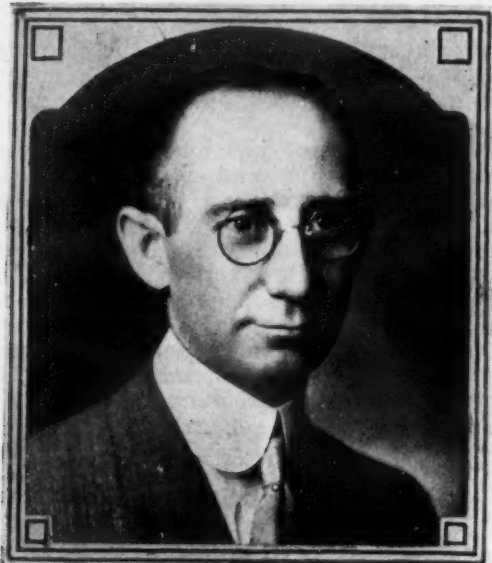
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## E. H. F. Weis Commences Duties as Director of Conservatory in Iowa



E. H. F. Weis, Who Will Head Music Department of Cornell College in Mount Vernon, Iowa

MOUNT VERNON, IOWA, Oct. 18.—E. H. F. Weis, for several years director of the music department of Muskingum College, New Concord, Ohio, has begun his duties as head of the conservatory of Cornell College, succeeding Frank Shaw, who was named last summer as director of the Oberlin Conservatory. Mr. Weis' success in his former position, not only in the management of the department but also in conducting large choruses, has given local music-lovers confidence that the high standards which have been maintained in the past will not be lowered. He has conducted performances of "Messiah," the oratorio which is given annually at Cornell College, and is fitted by training and experience to carry on the management of the annual May festival.

Mr. Weis has received degrees in music from Northwestern University and also from the Potomac University in Washington, and is recognized as an excellent teacher of piano, voice and theory. He was elected president of the Ohio State Music Teachers' Association at its last meeting.

Three concerts are scheduled in the artists' course in the first semester. Forrest Lamont, tenor; Margery Maxwell, soprano, and Virgilio Lazzari, bass, will give the first program on Oct. 20. The other will be by Helen Stanley, soprano, on Nov. 10, and Leo Ornstein, pianist, on Nov. 27.

### Detroit Hears "Carmen" Version

DETROIT, Oct. 18.—Geraldine Farrar and her company appeared in a version of "Carmen" in Orchestra Hall on the evening of Oct. 10. The performance was marked by polished artistry and excellent taste, and the four dancers, who were substituted for a chorus, came close to carrying off first honors. Miss Farrar was in good voice and was called before the curtain repeatedly. The production was under the auspices of the Philharmonic-Central Concert Company.

MABEL McDONOUGH FURNEY.

### Leading Artists Will Appear in Akron, Ohio

AKRON, OHIO, Oct. 18.—This city has enthusiastically acclaimed its two concert courses for several years, and both are to be continued this season. The Tuesday Musical Club announces Rosa

Raisa and Giacomo Rimini, Josef Hofmann, Rosa Ponselle, the Cleveland Orchestra, and Jascha Heifetz. The Famous Artists' Course, managed by the Windsor-Poling Co., will present Beniamino Gigli, Vladimir De Pachmann, Efrem Zimbalist, Sophie Braslau, Titta Ruffo and Queena Mario.

VIRGINIA CHOATE PINNER.

## Tulsa Advances as Music Center

[Continued from page 5]

promoted by J. F. Prothero and L. T. Kersey. The program this year includes Rosa Raisa and Giacomo Rimini in joint recital, the "Marriage of Figaro," Alfred Cortot, John Charles Thomas, and "Don Pasquale."

### Educational Activities

The music department of the University of Tulsa will again be under the direction of Albert Lukken. Newcomers to the faculty this year are Mr. and Mrs. Boyd Ringo from the State Agricultural School of Kansas. Mr. Ringo will head the piano department and will be assisted by Mrs. Ringo, who will also teach organ. Mr. Lukken will head the voice department, assisted by Mrs. Lukken. Adolph Kramer will have charge of violin and Margaret Wyndham of the dramatic department.

The Tulsa College of Fine Arts, John Knowles Weaver, president, opened its school year on Sept. 8 with a splendid enrollment of students. The teachers for the coming year will be John Knowles Weaver, William Walter Perry, Bertha Kinzel Cook, Caroline Powers Thomas and Mrs. Milton Roe Sabin.

### Clubs Preparing

The Schumann Club is a well-established choral club composed of the leading women singers of the city. It devotes its entire time to choral singing and will follow its regular plan of giving free Sunday afternoon concerts during the season. The Club presents at one concert a nationally known artist at popular prices. It has established quite a name for itself by the system of ticket-selling. One ticket costing a dollar admits four people. This has proved that good concerts can be put on for a small price and the club is always assured of a good crowd.

The president of the club is Mrs. Robert Boice Carson, Mrs. Walter Cain is the accompanist and the director is Robert Boice Carson.

The Piano Study Club has for its president this year Mrs. C. E. Swanson, one of Tulsa's prominent and popular musicians. Regular semi-monthly meetings begin this month. Doris Kintner is chairman of the program committee. The Hyechka Club, Mrs. Fred Clinton, president, will follow its usual program. Committees are already at work planning the annual presentation of the Chicago Grand Opera Company in a two-day festival.

Mrs. Claude Garrison Spindler, president of the Wednesday Morning Musicale, announces an interesting program which will include study of modern music. Mrs. G. Garabedian is vice-president; Mrs. C. E. Buchner, secretary and treasurer; Mrs. Roland Gish, corresponding secretary, and Mrs. Flo North Parkin, reporter. Mrs. Ina Larkin Edwards, now of Eugene, Ore., the founder and first president of the Club, was recently elected honorary president.

The Tulsa Federation of Music Clubs,

organized less than a year ago, already numbers among its membership the following: Hyechka Club, Schumann Club, Piano Study, Wednesday Morning Musicale, Fine Arts Department of the Tulsa University, College of Fine Arts, and the Federated Choirs.

One of the outstanding features of music in the public schools has been the engagement of George Oscar Bowen of Ann Arbor, Mich. Mr. Bowen is planning an extensive campaign in the city for a thorough development of music in every department, not only in the high school but the grades. He has capable assistants and a banner year for the advancement of music in the schools is expected.

ROBERT BOICE CARSON.

## East Bay Cities to Have Full Schedule

[Continued from page 5]

a chorus is encouraged. Bay soloists will be engaged.

### School to Give Opera

In Piedmont's new high school, the music department is under W. G. A. Ball. The Associated Students' Course, will give four concerts for students and the public. A \$10,000 Robert Morton organ has been installed, the first in a California high school. Full credit is allowed for music, and glee clubs, bands and orchestras are active. "The Bohemian Girl" will be produced as the annual operatic venture.

Mills College, with its Federated Students' Music Club, will offer a course of artist concerts. The usual monthly faculty concerts will be given in Lissner Hall.

The University of California, with Dr. Alloo and E. G. Stricklen at the head of musical affairs, has an orchestra, a band, chorus, several small ensembles, and girls' and boys' glee clubs. The Boys' Glee Club is conducted by Clinton Morse. The Treble Clef Club of Girls, under Paul Steindorff, will give an original operetta. "Pong," by Dorothy Gillespie in November.

Oakland high schools have twelve string quartets, ten orchestras, six bands and 5483 pupils enrolled in choruses. Glenn Woods will again conduct the East Bay Chorus, which will participate in San Francisco's second annual spring music festival.

In the high schools operatic performances are given by students. The Arion and Musaeus trios, outgrowths of school work, are known throughout the State as artist ensembles.

Victorine Hartley is in charge of music in the Berkeley schools, where there are twenty orchestras, six bands and several small choruses.

The Jenkins School of Music in Oakland has the following staff: Cora Jenkins, director; Allan Bier, Beatrice Meltzer, Nellie Remler, Edna De Prere, Samuel Savannah, Louis Newbauer, Dr. Arthur Weiss and Arthur Black. John M. Williams will conduct a normal course for teachers there again next summer.

The Wisler School of Music, Dance and Drama, founded in Berkeley two years ago with a faculty of two, now has a faculty of twenty. The California Institute of Music and Drama has the following faculty: Elizabeth Simpson, Antonio de Grassi and Eleanor W. Burnham.

Grace Jones is president of the Berkeley Piano Club, and the Etude Club's president is Mrs. Frank Clark.

The Adelphian Club, Alameda, will give three artist concerts and other programs. Mrs. John Merrill is president.

Senza Ritma is made up of young professionals. The Violin Club of Berkeley has Pauline Gaines as president. A new junior music club has been organ-

## Superior, Wis., Will Have Artists' Course and Other Concerts

SUPERIOR, WIS., Oct. 18.—The usual course sponsored by the State Normal and the Matinée Musicale, under the direction of Irene Curtis, will be presented this season.

The course opens in October with Albert Spalding, violinist, and Louis Graveure, baritone, is scheduled for a February concert.

The Superior Women's Club will present Alma Hopkins Kitchell in recital in October.

The Girls' Glee Club of the Normal School is also directed by Miss Curtis and presents an annual program.

Miss Curtis is supervisor of music at the Normal School and president of the Musical Club.

VERA BRADY SHIPMAN.

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The Orpheus Club of sixty-five male voices, opens its thirty-first season, with Edwin Dunbar Crandall as conductor. Three concerts will be given in the Civic Auditorium. A companion club of women's voices, the Wednesday Morning Club has Paul Steindorff as conductor and will give three concerts, the first in November.

Leading organists and choirmasters include Charles Lloyd, Eugene Blanchard, Bessie Beatty Roland, Walter B. Kennedy, Connie Carruth, Edgar Thorpe, Percy Dow; Mrs. Charles Macafee and A. Trevorrow. First Baptist Church, Oakland, will continue its plan of instrumental soloists for evening services.

ADELINE F. SEE.

## Havana Philharmonic Gives Varied Program

HAVANA, CUBA, Oct. 10.—The Philharmonic Orchestra under the baton of Prof. Sanjuan offered on Sunday morning, Oct. 5, at the National Theater one of its most interesting concerts thus far.

Considering that this musical organization is only five months old, its progress with each concert is really remarkable. The program opened with Beethoven's "Egmont" Overture, followed by Saint-Saëns' "Le Deluge" finely performed. The Second Symphony by the Master of Bohn was given an acceptable rendition. The concert ended with Boito's "Marche" from "The Damnation of Faust" and an excerpt from Wagner's "Siegfried."

NENA BENITEZ.

## Marion Lovell Sings in Atlantic City

ATLANTIC CITY, N. J., Oct. 18.—Marion Lovell, soprano, recently gave a Sunday evening concert in the Marlborough-Blenheim Hotel. In her program she included the Mad Scene from "Lucia," "At Eve I Heard a Flute," by Lily Strickland, and the Shepherd Song by Wintter Watts.



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## Artists Active at Home and Abroad

[Photographs on page 40]

Helen Bock, pianist, has been abroad visiting all the musical shrines. She was particularly fascinated by the Opéra in Paris and brought home a permanent memento of her enthusiasm.

Cecil Arden, mezzo-soprano, has just returned from her annual trip to Europe aboard the new French liner De Grasse, to go on tour in concert before she comes to New York to join the Metropolitan Opera Company again during the first week in December.

Sascha Jacobinoff, violinist, has not spent such a pleasant summer; most of the time he was in the hospital, able neither to work nor to enjoy himself. He is well now and energetically preparing for the new season, and with a shrug of his shoulders he says of his illness, "Knowing that only the good die young I was not worried."

Marguerite Melville Liszniewska, pianist, appeared at the Hollywood Bowl, where during rehearsals she met Mrs. Artie Mason Carter, who is largely responsible for the success of these concerts. Mrs. Carter was a pupil of Mme. Liszniewska in Vienna. Their picture was taken, with Alfred Hertz, under a huge green umbrella, forming a shadowy background.

### Muenzer Trio in First of Season's Programs

CHICAGO, Oct. 18.—The Muenzer trio, which has established itself in the favor of many Chicago concert-goers within a comparatively few years, made the first appearance of its season at Orchestra Hall on Monday, playing a variety of music with careful and musicianly attention to detail, and to the great pleasure of a large audience. Georgia A. Karlson, contralto, sang songs and arias with large tone and excellent diction. Thomas Moore, tenor, was also heard.

### Kimball Hall Series Under Way

CHICAGO, Oct. 18.—The Kimball Hall series of Friday noon concerts was continued yesterday with a program furnished by the Florentine Trio, assisted by Allen W. Bogen, organist. Others heard in the popular series have been Monica Graham Stults, Walter Allen Stults, Mabel Sharp Herdlen and Rose Lutiger Gannon.

Evelione Taglione, the young pianist, has been in Berlin working with Artur Schnabel and expects to stay abroad for some time. She recently went down to Munich to see Ethel Leginska make her debut as a conductor and was very enthusiastic over the feminist triumph.

Katherine Goodson, pianist, and her husband, Arthur Hinton, spent several weeks recently at Shillingee Park, Surrey, England, the seat of the Earl of Winterton. Miss Goodson opened her season in London this week with the Royal Philharmonic under Wilhelm Furtwängler. She will play in England until Christmas and then make an extended tour of Holland, Belgium, Germany and Austria. She will return to America for the season of 1925-26.

Elisabeth Rethberg has just returned from Europe and will open the Metropolitan season in "Aida." She was chosen by Richard Strauss to create the principal rôle in his new opera, "Intermezzo," which is to have its world première in Dresden this autumn. She also received many offers to sing in Paris, London, Berlin, Vienna and Scandinavia, but decided instead to devote her summer to a well-earned rest and complete relaxation from all things musical. After an extended tour through South Africa and Europe Mme. Rethberg divided the remainder of her vacation between her delightful summer home under the azure skies of Lago Maggiore and the snowy peaks of the Alps in Bavaria.

Robert Imandt, violinist, has a full season of concerts before him but he still spends week ends on the Long Island shore and in the lake country of New York and New Jersey, to remind him of the happy summer that is over and to give him the energy he will need for the hard work ahead.

### Magdeleine Brard Returns for Concerts After Two Years' Absence

Magdeleine Brard, French pianist, returned to New York recently after an absence of two years. She has been engaged for recitals in Paterson, N. J.; Akron, Ohio; Tulsa, Okla.; Denver, Montclair, N. J., and Montreal, Canada. She played in concert with Rosa Raisa and Giacomo Rimini in Carnegie Hall on Oct. 18, and will play with Marguerite D'Alvarez and Armand Tokatyan in Jersey City later in the season.

### Frank van der Stucken Observes Sixty-fifth Birthday

CINCINNATI, Oct. 18.—Frank van der Stucken, the first conductor of the Cincinnati Symphony, and successor to Theodore Thomas as conductor of the May Festival, recently celebrated his sixty-fifth birthday. He has been active in Cincinnati's musical life for thirty years. PHILIP WERTHNER.

## Visiting Artists and Symphony Will Swell Calendar in Providence, R. I.



Mrs. Caesar Misch, President of the Rhode Island Federation of Music Clubs, and Mrs. Edgar J. Lownes, President of the Providence Chopin Club

PROVIDENCE, Oct. 18.—Albert M. Steinert will present a notable series of Sunday afternoon concerts in the Albee Theater, beginning with the New York Philharmonic, conducted by Willem van Hoogstraten, on Oct. 19. Yolanda Mero will appear as piano soloist. Other artists in the series will be Roland Hayes, tenor, Dec. 14; De Reszke Singers, Jan. 11; Alma Gluck, soprano, and concert company, March 8; Julia Culp, mezzo soprano, and Percy Grainger, pianist, March 15. In addition to this series Mr. Steinert is arranging for appearances of Anna Pavlova, Ernestine Schumann Heink, Rachmaninoff and John McCormack. He has already presented Sousa's Band.

The Boston Symphony will give a series of five concerts in Infantry Hall on Nov. 18, Dec. 9, Jan. 20, Feb. 24 and April 21.

Mrs. Caesar Misch, president of the Rhode Island Federation of Music Clubs, has built and equipped a music room seating 150 persons in her home and gives delightful musical evenings at frequent intervals during the season. Last season Mrs. Misch gave a series of lectures on the operas illustrated with representative selections from the particular opera being discussed. This season Wagner will be discussed by Hans Schneider of Providence in a series of biweekly lectures illustrated with slides made from photographs which Mr. Schneider brought from Bayreuth. On alternate weeks other operas will be studied. One evening will be devoted to early church and secular music and illustrating the first operas, and another will be devoted to the study of folk and national music of different countries.

The Rhode Island Federation is making plans to celebrate National Music Week next May.

The MacDowell Club, Helen Bissell Pettis, president, will hold fortnightly meetings in the homes of members with programs by members and guests of the club.

The Chopin Club, which has more than 500 members, has announced a number of interesting concerts by well-known artists to be given in the ballroom of the Providence Biltmore Hotel. At the opening concert of the club, late in October, the program will be given by Paul Shirley, viola player, and Stewart Mason, harpsichordist. At the December meeting of the club Heinrich Gebhard, pianist, will play. On Jan. 2, the club's annual guest night, Eva Gauthier will be heard in a song recital. Mrs. Edgar J. Lownes, president, has announced that the music study course outlined by the National Federation of Music Clubs will be continued this season. There will be a large Chopin Club Chorus conducted

by John Archer. George Miquelle will conduct the Chopin Club Orchestra.

Many well-known Providence musicians will take part in the fortnightly programs to be presented by the Monday Morning Musical Club, Mrs. Harold J. Gross, president, in the club rooms. The notable event in the club's yearly program will be the annual spring concert. It is one of the chief musical events in the Providence season, and is given for some philanthropy.

Mrs. Dexter T. Knight, president of the Chaminade Club, has given an interesting forecast of the club's fortnightly meetings in Froebel Hall. The programs will be given for the most part by club members.

N. BISSELL PETTIS.

### CLAIRE DUX GIVES INITIAL RECITAL IN SALT LAKE CITY

#### Brandon Opera Company Will Inaugurate Winter Season—New Organ Dedicated

SALT LAKE CITY, Oct. 18.—Claire Dux, soprano, opened the Musical Arts series in this city on the evening of Oct. 13. The recital was given in the Tabernacle and was attended by an enthusiastic audience. The program included songs by Mozart and Giordigiani, a Schubert group and modern songs by Edward German, O'Hara, and La Forge and Denmore. Seidler Winkler was at the piano.

The Brandon Opera Company will play in Salt Lake City this winter, changing the program each week. To date they have given Sullivan's "Mikado" and Balfe's "Bohemian Girl." Among the principals are Ed Andrews, Theo Pennington, Paula Ayres, Harry Pfeil and Carl Bundshu.

The new organ at the First Methodist Church was dedicated on the evening of Oct. 12. Frank Asper is the musical director and organist. The choir of thirty members sang the "Gloria" from the Twelfth Mass of Mozart. Others who participated were Elon Grace Price, Mrs. Glen Culp, Mr. and Mrs. A. C. Klem, C. T. Prisk, Violet Thomson and Ruby Neeleman.

MARK M. FRESHMAN.

#### Dora Rose to Give New York Recital

Dora Rose, lyric soprano, will give a recital in Aeolian Hall on Sunday evening, Oct. 26. Her program ranges from Schubert to Rimsky-Korsakoff and contains many songs of unusual interest. She will sing the "Separazione" by Sgambati, a Scarlatti song, and the "Danza-Danza-Fanciulla" of Durante. The Schubert group includes "Frühlingslaube," "Geheimes" and "Die Forelle."

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## Vienna Festival Gives Premières to Austrian Works, Classic and Modern

[Continued from page 11]

ern orchestral concert with first performances of works by Korngold, Alma Mahler, Kauder, Prohaska and Schreker; Bittner's "Rosengärtlein," first produced at the Staatsoper this spring; Bruckner's Mass in F Minor; Strauss' "Ariadne auf Naxos"; a new production of Millöcker's, "Der Bettelstudent"; a concert of the music of Johann Strauss, father and son; Franz Schmidt's "Fredegundis"; Kienzl's "Der Evangelimann"; a concert of the Workers' Symphony Society, which offered the Bach-Schönberg choral preludes, a première of Franz Salmhofer's "Der geheimnisvolle Trompeter" and the Ninth Symphony; a first performance of Max Springer's Mass in D; Reinhardt's production of Molière's "Le Bourgeois Gentilhomme" with music by Richard Strauss; Strauss' new ballet, "Schlagobers," produced for the first time at his fiftieth birthday celebration last spring; chamber music by Hindemith, Krenek, Kornauth, Pisk, Webern, Berg and Weigl; the Beethoven "Missa Solemnis," given at the Carmelite Monastery in Unter-Döbling; a new production of Johann Strauss' "Die Fledermaus," and Richard Strauss' "Der Rosenkavalier." Besides this, there were concerts given as part of the festival but not officially scheduled, by such artists as Feodor Chaliapin, Josef Schwarz, Maria Jeritz, Alfred Piccaver, Bronislaw Huberman, Kathleen Parlow and others famous in America and Europe.

### From Bruckner to Today

Besides the musical events, there is in the Museum a valuable exhibition called "From Bruckner to the Present Day." There is a Bruckner room which collects all the relics of the Austrian master, from his first experimental notebooks to the manuscripts of his great works and a series of unpublished and unplayed scores. The second exhibit unites in the public thought Brahms and Hugo Wolf, a combination that would spoil the festival for both of them. A modernist room is appropriately announced by futurist pictures of the Viennese leaders, among them a portrait

of Alban Berg by Arnold Schönberg and one of Schönberg by Oscar Kokoschka. The exhibition here is devoted entirely to Schönberg and his school, to Wellesz,

### Need of Singing Pupil Inspired Foundation of New California School



Alice Campbell MacFarlane, Founder of the Master School of Musical Arts in California

It was the need of a young singing student, Marion Brower, that inspired Alice Campbell MacFarlane of San Francisco and Honolulu to found the Master School of Musical Arts in California.

Miss Brower had come to New York from Alameda, Cal., to study singing, and had been obliged to return home

because of insufficient funds. In San Francisco she met Mrs. MacFarlane, a devotee of music, who was considering what form a memorial to her parents should take. Interested in the girl whose ambition and charm so strongly appealed to her, Mrs. MacFarlane thereupon resolved that her memorial should be embodied in a music school in which talented pupils could receive free instruction. The Master School of Musical Arts is to be the outcome, and Miss Brower is now Mrs. MacFarlane's guest in New York.

Consulting Lazar S. Samoiloff, New York singing teacher, who was conducting a class in San Francisco at the time, Mrs. Campbell immediately took steps to insure both the tuition of Miss Brower and the foundation of the school. At a meeting to which a group of prominent California music lovers were invited, Mrs. MacFarlane donated an initial \$75,000, while the following pledged an additional \$75,000: John D. McKee, president of the Mercantile Trust Company, and chairman of the board of directors of the San Francisco Symphony; Paul Sinheimer, banker; Robert C. Newell, broker; Fred Sherman, publisher; George Wilhelm, president, East Bay Company; Edgar Walter, sculptor; Joseph Redding, attorney; Mayor and Mrs. Stringham of Berkeley; D. L. McKay; James Shackelford Hines, Dr. R. L. Hill, Mrs. A. L. Gump, member Players Club; Mrs. Ashfield Stow, Mrs. Winfield Scott Davis; James S. Hines and Milton Esberg.

It is planned to inaugurate the first term of the school in San Francisco on May 1, 1925. The year will run from May until October, each year. It is also planned to maintain a branch in Los Angeles, with the teachers alternating between the two cities. The general director is Lazar S. Samoiloff of New York; the business manager is Alice Seckels of San Francisco.

### Many Events Engage Cleveland's Attention

[Continued from page 1]

just joined the faculty as head of the voice department, is drilling members of the chorus in choral singing and oratorio.

After extensive research and a survey of all the available standardized literature for the young student, Beryl Rubinstein is giving a new course in piano pedagogy for teachers and advanced students.

Harold Berkley, who is at the head of the violin department at the Music School Settlement, gave a brilliant recital on Sunday last. The program included Suite in E Minor, Prelude and Fugue in G Minor by J. S. Bach, Con-

certo in E Minor by Jules Conus, Romance by Szymanowski, "Zephyr" by J. Hubay, "Alabama" by Albert Spalding, and Introduction and Caprice-Jota by Sarasate. Marion Kahn was at the piano.

A large audience was in attendance at the pianoforte recital by Vladimir De Pachmann, Oct. 9, in Masonic Hall. With the exception of a few numbers, the program was an all-Chopin one. The event was under the local direction of Frederic Gonda.

Preceding the regular work for the coming season, the members of the Cleveland Orchestra spent three busy days making records for the Brunswick company. Five records, including ten numbers, were made in Masonic Hall and will soon be released to the public.

The Fortnightly Musical Club announces the opening of the second winter class in music understanding at the residence of Mrs. A. B. Schneider, president. The subject this winter is Daniel Gregory Mason's "From Song to Symphony," written for the National Federation of Music Clubs. In addition to the regular study at the first meeting there will be a discussion of the American opera, "Alhambra" by Francesco de Leon, which will have a Cleveland presentation on Nov. 14 and 15. Mrs. Alice Bradley, who is in charge of this class, will have the assistance at this meeting of Edgar Bowman, piano interpreter for Havrah Hubbard in his operalogues.

Other meetings of special interest which have been inaugurated this season are those organized by some prominent teachers to encourage students to attend symphony concerts. Franklyn Carnahan presented a musicale to twenty-five pupils who were symphony subscribers and a small invited group in his studio. Graham Marsh and Elvin Schmitt, pupils of Mr. Carnahan, gave a splendid performance of the Brahms C Minor Symphony. Mr. Carnahan read some musical history relating to the great composition. Mr. Carnahan will present a musicale preceding each symphony concert.

Mr. C. C. Chappell also gave the first in a series of musicales preceding each concert, and presented a program to twenty-three of his pupils in his studio on Sunday afternoon.

The College Club is giving music an important place on its calendar. The first lecture was on Monday afternoon by Mrs. Arthur Shepherd. "Music Fundamentals" was the subject.

Winifred Rader, pianist, presented a delightful program at a musicale given by the Music and Drama Club at the residence of Mrs. E. H. Fishman.

Mrs. Frances Bolton Korteuer has discontinued her work with the Cleveland Institute of Music, and is now teaching only at her studio.

The Morning Choral Club was recently organized through the efforts of Mrs. Jessie E. Hikes, who was formerly at the head of the Federation Chorus, which has now disbanded. The membership, limited to fifty women, is already filled, and there is a lengthy waiting list. The club will confine its work to oratorios and will appear for the first time in the Hotel Statler ballroom on Nov. 11. Mrs. Hikes is president, Mrs. William C. Doolittle, secretary, and Albert Downing, conductor. The executive board is composed of charter members of the Federation Chorus.

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## OMAHA CLUBS READY FOR ACTIVE SEASON

### Juniors Are Organized—Free Concerts Planned and Music Week Will Be Held

OMAHA, NEB., Oct. 18.—In addition to the events and activities listed in the Fall Issue forecast last week, many programs are in preparation by the various music clubs. The schedule of the Tuesday Musical Club was given last week, also the plans of the Omaha Symphony and other organizations.

Next in interest to the Tuesday Musical Club is the Friends of Music, which was founded three years ago by Mrs. A. V. Kinsler (who served for two years as president) to take the place of the Tuesday Musical Club, which then became an organization for the presentation of artist courses with unlimited membership. All programs are given by local musicians and meetings are held in private homes, which can accommodate the membership of 200. The president is Mrs. Myron Learned, who is known far beyond the confines of Omaha for her musical and literary ability and wonderful hospitality at her beautiful country home, "Walden Wood," located on the hills of Florence, north of Omaha, overlooking the Missouri River.

Other officers are Mrs. J. J. McMullen, vice-president; Mrs. Edgar Morsman, Jr., secretary, and Mrs. A. D. Dunn, treasurer, with Mrs. A. V. Kinsler, program chairman. These have prepared an unusually interesting program, opening in October with a piano recital by Mrs. L. F. Crofoot, sister of Frances Nash, the well known pianist. In December the Reese String Quartet will play, and in January an organ recital will be given at the home of Mrs. Joslyn by Mrs. Louise Shaddock Zabriskie. Mrs. Corinne Paulson Thorson, pianist, and Carl Sibbert, tenor, will give the February program, and the season will close in March with a Brahms program for two pianos given by Mrs. A. D. Dunn and Mrs. Karl Wernsdorff, with Mrs. Harriett Clark Helgren, contralto, soloist.

Thirty well-known musical women are included in the membership of the fortnightly Musical Club, which meets every two weeks, as its name implies, at the homes of members. Mrs. Louise Jansen Wylie is president and the other officers are Mrs. J. R. Cain, Jr., vice-president; Mrs. A. G. Ellick, secretary, and Mrs. Ernest Reese, treasurer. The club inaugurated its season with a tea at the home of Mrs. A. D. Dunn in compliment to the president, and the first program will be given on Oct. 21 at the home of Mrs. Wylie. Many of the programs are miscellaneous, and others are devoted to spe-

## New Orleans Has Loyal Workers for Music



1, Mary M. Conway, Director of Public School Music, and Local Correspondent for "Musical America"; 2, Anita Socola Specht, State President, National Federation of Music Clubs; 3, Mary V. Molony, Organist and Choir-Director, Touro Synagogue; 4, Edward C. Austin, Organist, Christ Church Cathedral; 5, Cammie Allen, Member Board of Directors and Teacher of Piano in New Orleans Conservatory of Music and Dramatic Arts; 6, Henri Wehrmann, Composer, Conductor of Tulane University Glee Club and of Le Cercle Lyrique. The New Orleans Forecast Was Printed in the Fall Issue Last Week

cial composers. On Nov. 16 a guest program will be given at the Calvary Baptist Church, and the season closes in the spring with a concert at the First Presbyterian Church, when all members participate.

A club which holds its meetings in the evening at the homes of members, is the Monday Musical, which has a membership of thirty-five women. As each has the privilege of inviting a guest, these meetings attract many musicians. Many interesting programs are planned for this season. Mrs. Flora Sears Nelson is president; Mrs. Melba Bradshaw Zerbe, vice-president; Mrs. Harriett Clark Helgren, secretary, and Mrs. Charles Assman, treasurer.

Many years ago the late Mrs. H. P. Whitmore and daughter, Eugenie Whitmore, talented pianists, organized The Amateurs with a membership of fifteen. Today the number of members is the same. This club, which is composed mostly of talented women who keep up their music purely for the love of it, meets every two weeks. Mrs. Conrad Young is president; Mrs. Herbert Smalls, vice-president, and Mrs. George C. McIntyre, treasurer.

### Junior Club Activities

Three times a year—autumn, winter and spring—the Junior Musical Club gives a recital. This organization is composed of fifty talented children, pupils of well-known teachers, and organized a number of years ago by Mrs. C. W. Axtell, who realized it would be an incentive for study and an excellent foundation for future musical club and community work. It is sponsored by Mrs. C. W. Axtell and a number of patronesses, who open their homes for meetings. The spring recital is usually a benefit affairs. The president and secretary are two gifted girls, Jean Borglum, pianist, and Betty Zabriskie, who plays equally well the violin, cello, piano and organ. Through the efforts of Mrs. Axtell and

Mrs. A. V. Kinsler the Matinée Musicale came into existence recently for boys and girls who outgrew the junior organization. This club, which has a membership of sixteen young women, will meet every two weeks for study and programs. The officers are Josephine Platner, president; Mrs. Verdon Clark, vice-president; Betty Kennedy, secretary; Mrs. Clarence Lee Johnson, treasurer, and Flora Shukert, program chairman.

The music department of the Omaha Woman's Club plays an important part in the musical life of Omaha under the direction of Mrs. Florence Basler Palmer, leader, and assistant leaders Lillian Gould Faber, Edith May Miller, Mrs. G. W. Icken, Mrs. Deyo Crane and Mrs. J. Dean Ringer. Plans are still incomplete, but many interesting programs will be given, and there will probably be a chorus as in past seasons. Last year this chorus, directed by Robert Cuscaden, gave a clever presentation of "Pinafore."

### Free Concerts Planned

The City Concert Club, which was inactive during the past summer, contemplates giving free municipal concerts at the Auditorium during the winter, and will take charge of the celebration of National Music Week next May, as during the past four years. This club is practically a civic music league, as its object is to provide good music for the community. It has a large floating membership composed of representatives of practically every club in Omaha and people interested in public music. For three summers the club raised money and

organized the City Concert Band of forty pieces to play in the parks. This winter, however, through the efforts of the Nebraska musicians, a bill is to be introduced into the Legislature providing for a small tax levy for public music. For two winters splendid free concerts were also given at the Auditorium, which attracted thousands of music lovers who could not attend the artist courses. Mrs. Hester Bronson Copper is president; W. A. Ellis, George A. Roberts and Charles R. Gardner, vice-presidents; Edith May Miller, treasurer; Blanche Sorenson, secretary, and Gould Dietz, auditor.

The Association Male Chorus, which was organized five years ago as a feature of the Y. M. C. A. by George W. Campbell, now of Chicago, has become one of the finest choruses Omaha has

[Continued on page 35]

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# American Songs Head New Publication Miscellany

By SYDNEY DALTON



As usual, the singers, and next, the pianists, profit chiefly through the output of the week's new music. So far as the singer's problem of program-making is concerned, it is resolving itself into a question of selecting the best numbers from the many good ones, for there are enough art-songs of American and British origin published every year to make innumerable programs, even for the most exacting. That does not necessarily mean that hundreds of immortal settings are being turned out annually in these countries. A piece of music does not need to have the stamp of eternity upon it to be worthy of performance and repetition in recitals, any more than all the books we read and enjoy must be literary monuments to endure for all time.

## Two Songs About the Moon, by American Composers

Of recent publication are two refreshing little songs by American composers that sing of the moon. One is entitled "Were You the Moon," by R. Nathaniel Dett (*John Church Co.*). Here is a melody fraught with passion that rings true. It has the richness and sincerity that are always a part of this composer's work. An excellent song for a low voice. "Moon-Marketing," by Powell Weaver (*G. Schirmer*), is of gossamer texture. There is an elfin lightness about the augmented triads in the accompaniment that is bewitching. This little fantasy, inspired by a poem by Richard Le Gallienne, is a most fascinating bit of writing for the voice. It is simple enough for the singer, rather more difficult for the accompanist and altogether captivating for the audience. The tessitura is medium.

## Song Settings and Piano Pieces by Eric Fogg

Eric Fogg has long been known as something of a prodigy among British composers. Some recent examples of his talent are worth the attention of singers and pianists. "The Dove" (*G. Ricordi and Co.*) is a setting of a Keats poem that is musically and expressively. There are refreshing and individual turns of harmony that alone raise it out of the ordinary and the melody is nicely vocal. There are two keys and the range covers only a major seventh. "Faery Pieces" (*London: Elkin and Co.; New York: G. Ricordi and Co.*) is a set of four piano numbers that are brief and full of character. The composer evidently possesses

a lively imagination and a facile technic. Here, in these two-page fancies, will be found some intriguing music that is of a superior quality. "Grimm" and "The Moon-Garden" are particularly enticing.

## Two Books of Pleasure Pieces by British Composers

Piano teachers will find new and interesting material in two books of piano music by British composers, entitled "Pleasure Pieces" (*London: Elkin and Co.; New York: G. Ricordi and Co.*). In the first volume, marked easy and corresponding to our grades two and three, approximately, there are eight pieces by Cyril Scott, Roger Quilter, Ernest Austin, Edith Alford, C. W. Pearce and H. Scott-Baker. In book two, of about fourth and fifth grades, there are five numbers by Edward Elgar, Norman O'Neill, Roger Quilter, Cyril Scott and Ernest Austin. All these pieces have merit and, with few exceptions, might be used to advantage on pupils' recital programs.

## Hints on Violin Tone Production by Helen Timmerman

All students of the violin, whether they expect to remain only in the amateur ranks or pass on to professional standing, should possess a copy of Helen Timmerman's book entitled "How to Produce a Beautiful Tone on the Violin" (*Carl Fischer*). The author was a pupil of César Thomson in the Brussels Conservatory and her book is based on that great virtuoso-pedagogue's ideas. The main headings of the six parts of the volume will give a concise idea of the quality of the material: "The A, B, C's of Artistic Finish," which deals with

tone production, bowing, left hand problems and other technical details; "The Practice Period," in which there is an excellent program of study mapped out for the pupil who can afford only two hours a day for practice; "Interpretation," "Playing in Public," "The Violin, Its Care, Tuning, etc.," and finally a part devoted to "European Reminiscences," which is both interesting and instructive. There is no pupil of the violin who will not benefit by a reading and study of this book. The author's advice on the vital question of how to practice is worthy of particular attention.

## Some Studies in Modern Piano Technic by Cyril Scott

Under the simple title of "Technical Studies" (*London: Elkin & Co.; New York: G. Ricordi and Co.*) Cyril Scott, one of England's outstanding composers, has written eight studies for the piano, founded upon difficulties met with in modern music. "Modern technic," Mr. Scott remarks in his preface, "so often necessitates the playing of intervals of seconds, thirds, fourths and fifths." As a matter of fact, all piano music involves the playing of such intervals, but a study of the pages of music which follow indicates that Mr. Scott referred to successions of such intervals, and he has proceeded to treat them in a very thoroughgoing manner. Played in slow and moderate tempos, the studies will be found of benefit to pianists of modest attainments; played in the tempos indicated, they are for those who are well advanced.

## Teaching Pieces by Edmund Parlow and C. Schaefer

Three recent numbers that will be found useful for teaching purposes are "Starlight" and "The Woodlark" by Edmund Parlow (*Arthur P. Schmidt Co.*). They are written for about second grade pupils. The first is a waltz, in which the hands alternate in the melody, and the other is a study in phrasing and touch. "Fox-Gloves," by Christian Schaefer, is from the same press and of about the same grade; a useful and interesting piece for the young pianist.

## Sacred and Secular Settings by G. A. Grant-Schaefer

A sacred song that deserves special mention is "By Babel's Riverside We Sat in Tears" (*Arthur P. Schmidt Co.*), one of a set of nine lyrics from the Psalter metrically rendered by Edward A. Collier, D.D. If the foregoing eight numbers in the series were as excellent as this last setting they should be in the repertory of every church soloist. Mr. Grant-Schaefer has exercised imagination and his accompaniment is not designed on the usual I-IV-V four-part chord basis that is the banal standard of conventional church solos. The latest addition to the series of "Song Gems of Olden Times," arranged by Mr. Schaefer and issued from the Schmidt press, is "Drink to Me Only With Thine Eyes." The arranger has

not embellished the accompaniment to any great extent—for which he deserves credit, in this particular instance—but he has added an appropriate introduction and interlude, rounding out the two verses into the customary song form.

## Three Songs for High or Medium Voice

Arthur Nevin has essayed a new setting of Omar Khayyam's quatrains, the first beginning "Ah, Moon of My Delight." The composer entitled his song "Elegy" (*G. Schirmer*), and singers will be glad to know that it offers a new musical illustration of the text and one that is well done and appropriate. The melody is refreshing and the accompaniment is out of the ordinary. Two further Schirmer publications for high or medium voice are "Refuge," by John Tasker Howard, and "The White Swan," by George P. Hulten. Mr. Howard's contribution is quite ordinary ballad music to ballad words, but Mr. Hulten has given us an agreeable little number with a plaintive lilt that is called for by the lyric.

## Two Worth-while Songs by Granville Bantock

"The Parting," by Granville Bantock (*G. Ricordi and Co.*), is a charming setting of a Scotch poem by Peniel G. Ross. The melody that this distinguished English composer has supplied has a wistful lilt about it that is irresistible, while the accompaniment possesses a rich simplicity, combining to make the song a little gem that singers will not be slow to appreciate. There are keys for low and high voices. "The Two Roses" is by the same composer and from the same press. It is not quite so unusual as the other, but it is delightfully and peculiarly melodious—peculiar in its succession of inharmonics, which lend it a decided piquancy. This number is put out in three keys.

## Two Contrasted Settings by Mana Zucca

Mana Zucca has written two songs that her many admirers among the singers will welcome. One of them is entitled "Fluttering Birds" (*G. Schirmer*) and will appeal to sopranos who possess and wish to exploit good top notes and velocity. It has trills, scales and arpeggios, with a staccato cadenza at the end that touches high C. And withal it is a well-made song that has interest apart from the display. In "Across the Way" (*John Church Co.*) the composer assumes a more sedate and humorous tone. This number is for medium voice and tells a little story in a smooth and simple manner that will make friends.

Allen McQuhae, tenor, has been engaged by the Holy Cross College, Worcester, Mass., for a special concert on Palm Sunday, April 5.

The Virginia Federation of Music Clubs has had an increase from ten to fifty clubs within two years. Seven of these are county clubs, and there is prospect of twelve new clubs this fall.

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## Omaha, Neb.

[Continued from page 33]

ever had and their concerts are eagerly awaited. Marie Tiffany will be the soloist at the winter concert, which is to be given at the Brandeis Theater on Dec. 4, and Virgilio Lazzari, bass, will be the artist at the concert on May 7. For the past two years Frank VanGundy has been the conductor of the chorus, which is limited to fifty voices. Two years ago the associate membership plan of support was inaugurated with seventy-five members. Last year they numbered 400 and this year 500 will be the limit.

Another excellent body of male voices is the Orpheus Chorus, composed of fifty-two Swedes with beautiful voices, under Fritz Al Carlson. This chorus gave a clever musical comedy, "A Cornhusker's Nightmare," composed by Mr. Carlson, every Monday night during the past summer for the Knights of Ak-Sar-Ben, Omaha's organization of 4000 business men, which holds a yearly ten-day festival every fall. Mr. Carlson has been engaged as tenor in the choir of the First Presbyterian Church, where he will form a choral society among the young people. He also plans to present Victor Herbert's opera, "Sweethearts," this winter. There are other Swedish, German and Danish singing societies, which do excellent work. **BLANCHE SORENSON.**

### VISITORS FOR BELLINGHAM

#### Concert Series Arranged—Club Has Big Program

BELLINGHAM, WASH., Oct. 17.—The State Normal School and Women's Music Club have united to bring a number of fine artists to this city. The concerts will be given in the Normal School Auditorium and in the New Christian Church Auditorium. The artists engaged are Louis Graveure, baritone, for November; Sophie Braslau, contralto, January; Alberto Salvi, harpist, January; Maria Ivogün, soprano, March; Tito Schipa, tenor, April; and the Flonzaley Quartet, May. Pacific Coast artists will appear at the regular morning meetings in the Little Theater.

The Women's Music Club will follow the course of study prescribed by the National Federation of Music Clubs. The officers, Mrs. A. Raymond, president; Mrs. C. X. Larrabee and Mrs. William A. Davis, first and second vice-presidents; Mrs. L. E. Miller, recording secretary; and Minnie Clark, treasurer, have been reelected. The chairmen for the year's local programs are Ethel Gardner, Mrs. E. S. Grant, Mrs. Oscar

Shaw, Mrs. C. H. Fisher, Mrs. S. N. Kelly, Mrs. C. X. Larrabee, Mrs. E. T. Mathes, Clara Zane, Maude Williams, Mrs. Charles Cotterall, Mrs. C. B. Harter, Mrs. W. A. Davis, and Mrs. P. P. Wells, Mrs. Ray Button will assist Mrs. Cotterall. A club luncheon on June 3 will conclude the season's activities, at which time the Junior Club will entertain. **LULA V. CAFFEY.**

## ERIE IS PROMISED ABUNDANT CONCERTS

### Grand Opera, Orchestral and Other Events Form Long List

ERIE, PA., Oct. 20.—In line with the policy noticed in many cities throughout the country, Erie concert managers have been somewhat conservative in their plans for the season. This caution is however, partly due to the question of where attractions requiring theatrical appointments may be presented. Although there is prospect of less overcrowding than for several years, announcements of grand opera, orchestral, chamber music and choral events, with recitals by prominent singers, violinists and pianists, assures music-lovers of an abundant musical fare.

Queenie Mario, soprano, was scheduled to open the season with a recital on Oct. 10, in the first of a series of musicales sponsored by the Erie Lodge of Elks. The list includes the names of Olga Samaroff, Giovanni Martinelli and others. The presidents' council of the Parent-Teachers' Association, Mrs. J. F. Kitchen, president, will present the Marionette Players on Oct. 23, 24 and 25, in different school auditoriums, the programs to be "Robin Hood" and "Uncle Wiggly at the Circus." Another October event will be the piano recital of Frances Hall, now of New York, on the twenty-eighth.

Rhys Morgan, Welsh tenor, is scheduled to appear on Nov. 12, as soloist with Musical Art Society, a choral organization of fifty mixed voices, organized and conducted by Eugene A. Haesner. On Nov. 16, the Erie Symphony, H. B. Vincent, conductor, will open a series of six concerts to be given on Sunday afternoons.

The Orpheus Male Chorus, under Wilson Root Bushnell, will resume rehearsals in the near future. Programs will be given in Erie and elsewhere, with assisting artists. The fourteenth season of the Artists' Course Concert Series, under the management of Eva McCoy, will sponsor two performances of the San Carlo Grand Opera Company, concerts by Vladimir de Pachmann, Sophie Braslau, the Lennox String Quartet with Dicie Howell, and other attractions. **EVA MCCOY.**

#### Florence Macbeth Opens Season in Iowa

Florence Macbeth, soprano of the Chicago Opera, opened her pre-opera season tour in Waterloo, Iowa, on Oct. 6, followed by appearances in Marshalltown, Iowa; Norfolk, Neb.; Bartlesville, Ardmore and Norman, Okla.; Laredo and Abilene, Tex., and Webster City, Iowa. This series will be followed by a tour opening in Vancouver, B. C., and ending on the eve of her reentry into the Chicago Opera in Battle Creek, Mich., with intermediate appearances in Great Falls, Helena and Butte, Mont.; Colorado Springs, Sterling, Boulder, Delta, Pueblo and Denver, Colo.; Beloit, Wis., and Monmouth, Ill.

#### Emily Stokes Hagar Will Sing in Many Cities of Pennsylvania

Including her two engagements in Philadelphia on Oct. 17 and Oct. 22, Emily Stokes Hagar, soprano, has ten engagements in Pennsylvania, five of them in Philadelphia. She will appear in "Bohème" with the Philadelphia Civic Opera on Nov. 6, in a concert on Nov. 21 and in a program before the Manufacturers' Club on Nov. 24. Other Pennsylvania engagements include Lebanon on

Nov. 3; Woman's Club, Media, Nov. 7; Mount Carmel on the afternoon of Dec. 7 and in Shenandoah in the evening, and Jenkintown on Jan. 22. On Nov. 10 Miss Hagar will sing in Quebec, and on Jan. 8 in Atlantic City.

## YOUNGSTOWN, OHIO, HAS FULL SCHEDULE

### Visiting Artists and Local Club Will Make Season Notable

YOUNGSTOWN, OHIO, Oct. 20.—The formal opening of the season was scheduled for Oct. 8, with a concert by the United States Marine Band in Rayen-Wood Auditorium, Arthur S. Whitcomb, cornetist, and Robert E. Clark, trombone player, being the soloists. The American Legion was announced to sponsor this event. The next announcement came from John R. Elliott, who billed Sousa's Band for Oct. 10.

The Youngstown Concert Course will bring Sergei Rachmaninoff on Nov. 17; Fritz Kreisler, Feb. 9, and Geraldine Farrar in "Carmen," March 16. This series, under the local direction of Myra McKeown and May Beegle, will be given in the Park Theater.

The Monday Musical Club Course includes Rosa Ponselle on Oct. 13; Ernestine Schumann Heink, Nov. 17; Vladimir de Pachmann, Dec. 8, and the Cleveland Symphony, Queenie Mario and a quartet comprising Harold Bauer, Lionel Tertis, Bronislaw Huberman and Felix Salmond. As an extra attraction, the club will present Paul Whiteman and his orchestra on Nov. 5. All three concerts will be given in Rayen-Wood Auditorium.

Interesting concerts are also being arranged by the Monday Musical Club for its regular course. These programs are given twice a month without charge to members and at a nominal fee for non-members. Features are an annual performance of "Messiah" in December by the Oratorio Chorus, and the Choral Club recital early in the spring, both under Mrs. F. B. Horn.

St. John's Episcopal Church plans to present a series of free organ recitals. **BLANCHE E. RUSSELL.**

E. Robert Schmitz, pianist, has been booked for a benefit performance in the Denver Auditorium on Dec. 15 for the music library. He will give a recital in the Woman's College in Hattiesburg, Miss., on Nov. 25.

## BIRMINGHAM PLANS BIG STUDIO BUILDING

### Allied Arts Club Sponsors Movement to Replace Present Quarters

By Ferdinand Dunkley

BIRMINGHAM, ALA., Oct. 18.—The erection of a studio building to be known as the Allied Arts Building and controlled by the Allied Arts Club, was voted at a meeting of this organization on Oct. 6. Carlton P. Smith, president of the Choral Art Club, offered to erect the building on a downtown lot which he owns. This decision follows the lease of the Cable Hall Building, in which are many musicians' studios, to a clothing firm, which will take possession in a year or two. Provision for painters and teachers of expression, as well as for musicians, will be made in the new building. Ferdinand Dunkley, president, has appointed a committee consisting of an architect, two musicians, two artists, a sculptor and a teacher of expression, to work out the details.

The Birmingham Music Study Club gave a luncheon in the Southern Club on Oct. 9 in honor of musicians who have recently made Birmingham their home. Mrs. E. G. Chandler, the president, presided. Short addresses were given by Mrs. E. D. Saunders and Carl Herring. A program was presented by Mrs. Roscoe Chamblee, soprano; Howard Wylie, tenor; Harry Schmidt, violinist; Walter Grossman, cellist, and Edna Gussen, pianist.

George Lee Hamrick has returned from Jacksonville, Fla., to be organist of First Baptist Church, Temple Theater and the Masonic Temple. Two organs are being installed in the Masonic Temple, one in the Scottish Rite Lodge room, and the other, a larger instrument, in the Shrine Auditorium, which is used as the Temple Theater when not required for Shrine purposes. Temple Theater has a twenty-piece orchestra, conducted by Fred Stark, who arranges splendid programs.

#### Seattle Club Will Present Artists

The Ladies' Musical Club of Seattle announce the following artists for their twenty-fifth season: Percy Grainger, pianist, Oct. 27; Maria Jeritz, soprano, March 24; Rosa Ponselle, soprano, April 6; and the Flonzaley Quartet, April 20. **DAVID SCHEETZ CRAIG.**

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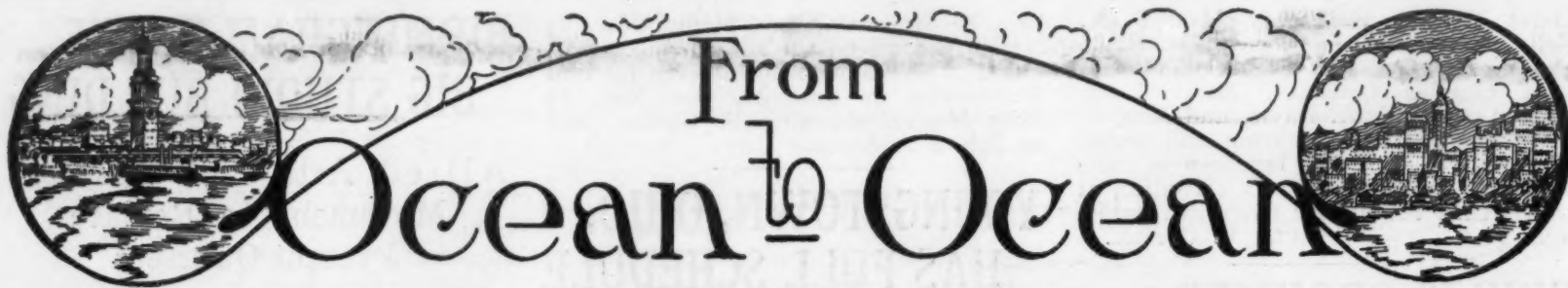
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SEATTLE, WASH.—Helen Crowe Snelling inaugurated a series of studio musicales on Sept. 25 and presented Harriette Vorce, soprano, in an enjoyable program. Mrs. Snelling was an interesting accompanist.

RICHMOND, VA.—Wilfred Pyle, teacher of piano, and Frances West Reinhardt, soprano, have reopened their studios. Miss Reinhardt has recently returned from Lake George, where she studied with Marcella Sembrich.

UTICA, N. Y.—The first meeting of the active members of the B Sharp Club was held recently. Mrs. W. B. Crouse, president, opened the program with a short talk on the Berkshire Festival, which was followed by several violin, piano and vocal numbers.

ALBANY, N. Y.—Elmer A. Tidmarsh, organist of All Saints' Cathedral, Sarah Feltwell, a graduate of the Peabody Conservatory of Music, and Gustav Strube have joined the faculty of St. Agnes' School and will teach piano. Florence Judd is head of the music department.

QUINCY, ILL.—The First Presbyterian Church gave an interesting program of sacred music recently, when the pastor spoke of "The Ministry of Music." The

quartet was composed of Edith R. Scofield, Mrs. Harold C. Suman, Bert Chaten and Earl H. Pond, with Leota Swartz at the organ.

TOLEDO, OHIO.—Lynnel Reed, violinist, has a busy season ahead, but will find time for composing as well as teaching. Several of Mr. Reed's pupils have joined symphony orchestras. The degree of master of music was conferred on Mr. Reed last June by the Cincinnati Conservatory. He submitted an overture for full orchestra.

CHARLES CITY, IOWA.—A concert company has been organized recently by musicians of this city and called the Chopin Concert Company. The personnel of the company is Harry Horst, director and violinist; Ruth Hauser, pianist; Clarence Follansbee, clarinet; W. E. Burkhardt, cellist; C. W. Cottingham, vocalist, and Iola Uhe, reader.

TERRE HAUTE, IND.—A concert was given by Eleanor Craig Carlton, soprano, and little Marion Paitson, danseuse, recently as the opening program of the Woman's Music Club. It was well received by an audience of members and guests, who nearly filled the large auditorium. Elvada Tessman Thompson furnished excellent accompaniments.

WASHINGTON, D. C.—Netta Craig, soprano, will sing in oratorio in Asbury Park and give costume recitals in Perth Amboy, Ridgewood, Monmouth, and Asbury Park this fall. In December she will appear in Irving College, Mechanicsburg, Pa. She has engagements in South Carolina and Virginia in January and in West Virginia in February.

ATHENS, ALA.—An organ recital was given recently in the First Methodist Episcopal Church by the director of music at Athens College, Frank M. Church. His program included a sonata by Whitting, the March from "Tannhäuser," and numbers by Widor, Breitenbach, Torjussen and Rossini. Clara C. Nolan sang "The Voice of the Infinite" by Stickles. A faculty recital was also given recently by Mrs. S. T. Rollo, pianist; Miss Tom B. Lambeth, reader; Geraldine Tyree, violinist, and Clara C. Nolan, soprano, all of Athens College.

CEDAR FALLS, IOWA.—A concert was given recently at the State Teachers' College auditorium by Robert Fullerton, tenor of Minneapolis, and Edward F. Kurtz, violinist, for the benefit of the new campanile of the college. Mr. Kurtz had his first public appearance here on this occasion since assuming his new work as conductor of the college orchestra and instructor in violin in the college music department. Mr. Fuller-

ton was formerly connected with the institution here and is now connected with McPhail School of Music in Minneapolis. His leading numbers were the song cycle, "Eliland," by von Fielitz, and a group of folk songs.

SAN ANTONIO, TEX.—David Griffin, baritone of Austin, with Norman Owen Griffin as accompanist, was presented in recital recently at the Gunter Hotel ballroom under the auspices of the Tuesday Musical Club. Mr. and Mrs. Griffin have recently returned from a summer of study at the American Conservatory in Fontainebleau, France. The program gave first hearing of songs by Lemaire, d'Indy, Ferreri and Fijan, and an aria, "Pauvre Martyr Obscur" from Paladilhe's "Patrie." The remainder of the program included arrangements by Deems Taylor and Kurt Schindler, and "The Old Chisholm Trail," by Oscar J. Fox, San Antonio composer. Mr. Griffin is director of the Chaminade Choral Society, a department of the Tuesday Musical Club.

LONG BEACH, CAL.—A benefit concert for the building fund of the Ebell Club was given recently at the Municipal Auditorium. The artists appearing were Lillian Bowles, soprano; Ingwald Wicks, violinist; Mrs. O. G. Hinshaw, reader; Betsy Shelton, harpist; Mrs. C. C. Henry, soprano; Ruth Foster Herman, contralto; Robert Edmunds, tenor; Ivy Lake, pianist; Francis Heller, baritone, and a trio from the Municipal Band: G. H. Taylor, cornet; Frank Gillum, trombone, and Floyd Hoose, cornet. The Masonic Quartet also appeared. Robert E. Clark, for several years associated with the late John Wanamaker of Philadelphia, has been appointed director of the choir of the First Methodist Episcopal Church, taking the place of Rolla Alford, who has gone to New York to continue his studies.

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## Survey of Music Schools Shows That Few American Works Are Used in Teaching

[Continued from page 1]

is, how to keep the interest of beginners, who themselves are under great pressure and have too many demands made upon them due to their economic and social environment.

"Music by women like Angela Diller Quail, Florence Maxim and others, in my opinion, is invaluable. We are also using compositions by MacDowell in the advanced department. Compositions by other American composers for the intermediate groups are very useful and are used by us to some extent."

Speaking for the Dallas Academy of Music, Dallas, Tex., Julius Albert Zahn, director, says:

"In our elementary department we use quite extensively works by the following American composers: J. H. Rogers, Bilbro, Dutton and Krogmann. In the intermediate and advanced departments we use works by MacDowell, Chadwick, Parker, Macfadyen, LaForge and Huss."

An emphatic statement in favor of American composers comes from Felix Borowski, president of the Chicago Musical College, who remarks:

"It has always been my policy to encourage the teaching of music by our own composers. If we do not believe in ourselves, how shall we persuade others to believe in us? There is perhaps more American vocal music taught here than piano music, but that may be accounted for by the fact that there is considerably more of it suitable for teaching purposes. Yet among the piano composers MacDowell, Vogrich, Saar, Orth, Klein, Huss, Grainger, Dett, Friml and Brockway are

frequently represented. Vocal instructors are keenly alive to the effectiveness of the American vocal repertoire. Mrs. H. H. A. Beach Henry Hadley, Oley Speaks, Chadwick, Rogers, Parker, Kuster, Kramer, Huhn and many others are well known to the students.

"Violin music is less exploited. There is not very much American music for the violin which can do for the students what European composers—old and new—can do for them, but we use a considerable amount of American organ music."

The School of Music, University of Wisconsin, Madison, goes further than some other institutions in an effort to inculcate an appreciation of American compositions.

"Our faculty uses American music and American editions whenever possible," writes Charles H. Mills, director. "We have a Simphonia Fraternity whose object it is to foster American music. In our history and theory classes we use largely books by Americans."

Dr. William C. Carl, director of the Guilman Organ School, New York, uses the best works of every well-known American composer and has always aimed to have these American composers represented on his recital programs. He has also used the works of American composers exclusively not only in his concert work, but also in his teaching at the school.

### Judged for Itself

That American music must be judged on its merits is the opinion of L. R. Maxwell, director of the Newcomb School of Music, H. Sophie Newcomb Memorial College, Tulane University of Louisiana, New Orleans, who says:

"So far as I can see, American music must stand on its own feet in the favor of pupils and teachers."

A bulletin of concerts given last season shows the following thirty-three Americans represented in a total of 122 composers of all lands: Bauer, Beach, Brockway, Carpenter, Chadwick, Dennée, Dett, Dillon, Fairchild, Ferrata, Fay Foster, Ganz, Hartmann, Hendricks, Hochstein, Homer, Huckins, Ives, Kramer, MacDowell, Macfadyen, Mana Zucca, Monroe, Morris Powell, Rogers, Samuels, Schindler, Stoessel, Taylor, Wallace and Zeckwer.

The department of music, State University of Iowa, Iowa City, is another institution that takes American music as music, apart from its nationality.

"This department makes no direct propaganda for or against American compositions as such," says Philip Greely Clapp, director, "but makes a good deal of use of them as teaching material, treating them with exactly the same degree of respect as other compositions. As we are a full-fledged academic department, with all our courses accredited toward the B.A. degree and all our instructional staff on full-time salaries, we are not obliged to humor capricious students to secure income; so we are able to include a larger proportion of serious material in our requirements than would be the case in a non-academic course. In our course a considerable amount of American music is used, absolutely on its merits. I may specify somewhat as follows:

"1. Three years of music history and appreciation are required of students majoring in the department and open as electives to all undergraduates. The third year is devoted to modern music; usually about a month is devoted to American composers, in which the best contemporary writers are well represented.

"2. Much American repertoire is taught in voice, violin and piano, precise selection varying, of course, with different students. Needless to say, MacDowell is very familiar to the piano students, but we do not confine ourselves to his smaller compositions nor do we neglect other American composers. Both serious and lighter works by Americans are plentifully used.

"3. We employ annually professional artists of repute for a series of concerts before the student body. From two-fifths to one-half of these artists during the past five years have been Americans, and we have encouraged them to present American compositions as part of their program.

"4. Our faculty programs include a good many American numbers.

"5. Several of our music faculty are

composers and have presented compositions here and outside in such a way as to arouse a good deal of student interest.

6. Several of our students have shown a decided talent for composing. We plan next year a special program of faculty and student compositions; great interest has already been shown by faculty, students and the local public.

"7. At a recent convention of the State Music Teachers' Association a program of compositions by Iowa composers was offered; two of our faculty and two of our students were represented on this program."

### Champions MacDowell

"Fifty per cent of the music used in the earlier grades of study is by American composers. This applies from the first grade to about the third. From the third to the fifth grades about twenty-five per cent is by American composers," says Clare Osborne Reed, director of the Columbia School of Music, Chicago.

Touching upon teaching in the earlier grades, Francis L. York, president of the Detroit Conservatory of Music, Detroit, states:

"Our teachers seem to prefer the works of American composers in teaching children in the earlier grades. By this I mean that they seem to find the easier teaching pieces of Americans more interesting to the pupils and of greater benefit to them than many of the standard teaching pieces by the older European writers."

In regard to American music in general, Mr. York adds:

"Our school has always featured American music and composers and did more to bring MacDowell's music before the American people than any other one institution. We had letters from him, even while he was still in Europe, thanking us for our appreciation and help.

"It is not possible to furnish a complete list of the American music we have given lately, but we have had a large part of MacDowell's piano works given, including the concertos and the sonatas, and of course the small piano pieces. Also some songs of his.

"Songs by Arthur Foote and some piano pieces, such as setting of selections from the 'Rubaiyat,' have been given. We have done a number of piano things of Dett's, some of Griffis' piano pieces, several by Kroeger, Rogers, Huss, Edward Bredshall, Smith, some small things by Fred Williams and innumerable small pieces by Lynes, Dennée, Adams, etc. In the church our organists have been using organ music and anthems by practically every American composer of standing."

In the Wisconsin Conservatory, Milwaukee, of which William Boeppler is director, works by the following American composers are used:

Frank Renard, George A. Leighton, Josef Hofmann, William D. Armstrong, Thurlow Lieurance, Theodora Dutton,

Alexander Macfadyen, Arne Oldberg, Lewis Godfrey Thomas, LeRoy B. Campbell, Harvey Worthington Loomis, Louis Victor Saar, Adolf Weidig, James H. Rogers, Henry Holden Huss, Charles Wakefield Cadman, Walter R. Cowles, Constantin von Sternberg, Florence Maxim, Frances Terry, A. P. Risher, Frank Lynes, Mari Paldi, E. Rhode, Carrie Jacobs Bond, Leo Ornstein, Ernest Bloch, Robert Wilkes, Carl Baermann, Harry N. Redman, Mrs. H. H. A. Beach, Louis Maas, Mabel Daniels, Charles Dennée, Ethelbert Nevin, Adolph M. Foerster, John Palmer, Homer Bartlett, Frederick Ayres, E. S. Barnes, Austin Conradi, Edgar Stillman Kelley, Edward Leeson Powers, Emerson Whithorne, John Alden Carpenter, Rudolf Friml, Rudolph Ganz, William Mason, Edward MacDowell, Horatio Parker, Hannah Smith, John Powell, Arthur Edward Johnstone, Jessie Gaynor, Wilson G. Smith, E. R. Kroeger, Elizabeth Gest, Rossetter G. Cole, Cedric Lemont, Edmond Parlow, Louise Wright, Lydia Ruth Bagley, Crosby Adams, E. L. Orth, Florence Rea, L. L. Loth, H. W. Nicholl, Daniel Gregory Mason, Mana Zucca, Alva Glover Samson, Frank Addison Porter, Margaret Ruthven Lang, Edith Noyes Porter, Julie Rivé-King, Richard Hofmann, Clayton Johns, Leo Sowerby, Arthur Olaf Anderson, Felix Borowski, G. H. Andrews, Gordon B. Nevin and Gaston Dethier.

### ARRIVE FOR FIRST TOURS

#### Olympic Brings Thamar Karsavina and Mme. Leschetizky

The steamer Olympic brought Thamar Karsavina, Russian dancer, her partner, Pierre Vladimiroff, and Marie Gabrielle Leschetizky, pianist, on Oct. 21, for their first tours of the United States. Mme. Karsavina was to have come with the Diaghileff Ballet as première danseuse several years ago but was prevented by illness. This season she will appear with her own company. Mme. Leschetizky, widow of Theodor Leschetizky, is scheduled for an extensive concert tour. Cecilia Hansen, violinist, also arrived on the Olympic. Antonio Scotti, baritone of the Metropolitan, came the same day aboard the Diulio.

Lucrezia Bori, soprano, and Adamo Didur, bass, both of the Metropolitan, arrived aboard the Paris on Oct. 18. On the following day, the Cleveland brought Karl Riedel and Julius Bürger, assistant conductors of the Metropolitan, and Mrs. William Haenel, pianist. Mr. Bürger, who has been conducting in Vienna, will make his first appearance with the Metropolitan this season.

Mary Fabian, soprano, sailed aboard the Berengaria on Oct. 15, to begin a recital tour through France. Later, she will appear as a guest artist in opera in Berlin. Miss Fabian spent last winter and spring in Europe.

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# People and Events in New York's Week

## Efrem Zimbalist Increases Prestige on Second Extended Tour of Orient

(Portrait on front page)

EFREM ZIMBALIST, violinist, is still touring the Orient where he has been since August, having appeared with great success in India, Java, China and Japan. This is Mr. Zimbalist's second tour of the Far East. He will return to New York in December to appear with the Philharmonic Orchestra on Dec. 23 and 28. He will then give a number of recitals in other cities and come back to New York for his own recital on Jan. 25.

Mr. Zimbalist was born at Rostov, Russia, April 9, 1889. He began his violin study with his father, who was an orchestral conductor, and continued at the Petrograd Conservatory under Leopold Auer, graduating as winner of a gold medal and a large cash prize.

At his debut with the Berlin Philharmonic in November, 1907, he was hailed as a star of the first magnitude and made the same impression the following year in London. He made his American debut as soloist with the Boston Symphony in Boston, Oct. 27, 1911, playing the Glazounoff A Minor Concerto, which had its first American hearing on this occasion. The greater part of the next three seasons he spent in America concertizing. On June 15, 1914, he married Alma Gluck, soprano, in London. After the outbreak of the war, he remained in the United States. Besides being one of the most eminent violinists of the present time, Mr. Zimbalist is a fine pianist and has frequently acted as accompanist for his wife. A number of his compositions for violin and piano, as well as songs, are popular with leading concert artists.

### HONOR MUSIC PATRON

#### New York Musician Gives Reception for Alice Campbell MacFarlane

Alice Campbell MacFarlane of San Francisco and Honolulu, chief donor to the foundation for the establishment of the Master School of Musical Arts in California, was the guest of honor at a reception in the Hotel Ansonia, New York, on Friday afternoon, Oct. 10. Lazar S. Samoiloff, who is to be general director of the Master School, acted as host.

In a brief talk, Mrs. MacFarlane said that she had donated the initial \$75,000 toward the foundation as a memorial to her parents, James and Abigail Campbell. Mr. Samoiloff said the school will open for its first six months' term on May 1, 1925, in San Francisco, to enable talented students to study, with tuition free. Several teachers have been engaged for the school, Mr. Samoiloff said, but none will be announced until the faculty is completed.

Public-spirited citizens of San Francisco who have pledged an additional \$75,000 to establish the Master School were announced at the reception as follows: Mr. and Mrs. John D. McKee, Mr. and Mrs. Robert C. Newell, Mr. and Mrs. James Shackelford Hines, Mr. and Mrs. Frank Stringham, Dr. and Mrs. R. L. Hill, Mr. and Mrs. George Wilhelm, Mr. and Mrs. Edgar Walter, Mr. and Mrs. J. M. Ough, Mr. and Mrs.

Marshall Hale, Mrs. A. L. Gump, Mrs. Ashfield Stow, Mrs. Winfield Scott Davis, Paul Sinzheimer, Fred Sherman, D. L. McKay, Joseph D. Redding and Milton Esberg.

#### Mme. Pilar-Morin Presents Pupils in Studio Recital

A soirée musicale was given on the evening of Oct. 7 at the studio of Mme. Pilar-Morin, teacher of voice and dramatic expression. Mme. Morin preluded her concert with remarks on the work of Mrs. Julian Edwards and Otto Seidle in whose honor the concert was given. Ethel Fox, pupil of Mme. Morin, sang with beauty of tone and fine dramatic conception, soprano excerpts from "Faust." The Jewel Song and the Waltz were particularly effective. Alma Dornmagan, who recently made a successful debut as Nedda in "Pagliacci" at the Brooklyn Academy, sang part of the second act of "Tosca" with finesse and vocal beauty. Mme. Morin lent much reality by her acting in pantomime of Faust in the opera of that name and of Scarpia in "Tosca." Miss Grezelli played the accompaniments. W. S.

#### Ralph Douglass Ends Recital Series on Carnegie Hall Organ

Ralph Douglass, pianist, coach and accompanist, has just completed a series of twelve organ recitals in Carnegie Hall in connection with lectures by Dr. Miller

on applied psychology. On Oct. 10 he played for Helen Vickery, soprano, in a recital at the Studio Club. Mr. Douglass was scheduled to accompany Allen McQuhae, tenor, in Lafayette, Ind., on Oct. 16, and in Orchestral Hall, Chicago, on Oct. 20.

### "GREAT MUSIC" HARMONIZES MELODRAMA AND MEMORY

#### Play in New York Theater Attempts Dramatic Interpretation of Symphony

"Great Music," labelled "the Dramatic Interpretation of Erik Fane's Symphony in D Minor," attempts to prove the platitude that one must live and learn before one can do great things. Erik Fane lived in Rome, Paris, Port Said, even in the Gauguinesque South Sea Island, and all he learned was a Kipling poem. But C. Linn Seiler learned more than that before writing Erik Fane's "Great Music." He learned his Puccini, his Leoncavallo, and even his Richard Strauss.

The play at the Earl Carroll Theater, New York, is as adventurous and inconsistent, but not quite as dignified, as the music. It repeats again the twenty-three thrills of the young genius rescued by San Francisco Sal, in a novel on the "White Street of Pleasure in Port Said," who finds peace and beauty in the Marquesas Islands, and then has it shattered by the specter of leprosy, to prove, apparently, that one must pay for one's sins.

The great moment, like most great moments, did not come as the playwright had planned. It should have been the fear that Erik Fane might not have time to write his "Great Music." That was a promise that should have been kept. But there was a great moment in Martin Brown's play. It came in a scene at "Le Cocoon," a Montmartre cabaret with the flair of the Ambassadeurs. A shoulder shaking chorus girl dances in, garbles a little *argot*, and dances out singing "Bergere, Legere, je crains tes appas," as though she were warbling "Paris, ville infame et merveilleuse" or the latest boulevard hit of Maurice Yvain. The effect was very much that of Gilda Gray crooning "Flow Gently Sweet Afton" to the accompaniment of Paul Whiteman and the Flonzaleys. The program was almost right. It was a melodramatic interpretation of "Great Music." H. M.

#### Capitol Orchestra Plays Offenbach "Orpheus" Overture

The Capitol Orchestra, under the baton of David Mendoza, opened the program this week with Offenbach's Overture to "Orpheus in the Underworld" following which the entire ballet corps, headed by Mlle. Gambarelli, and including Doris Niles, Lina Belis, Millicent Bishop, Nora Puntin, Jean Hamilton, Elma Bayer, Gene Casanova, Bert Prival, Marcello Fernandez and Maz Tamaroff were seen in a picturesque interpretation of "Loin du Bal" by Gillet. The entire ensemble of radio artists joined forces in a number entitled "In a Song Shop," including Frank Moulan, comedian, Gladys Rice, Betsy Ayres, Marjorie Harcum, Joseph Wetzel, Avo Bomberger, Pierre Harrower, Sneddon Weir, James Parker Coombs, Gertrude McKinley, Vivian Kelley, and Phil Ohman and Victor Arden, pianists. The numbers selected are those which have proved popular over the air and included "Charley, My Boy" and "There's Yes, Yes in Your Eyes" played by Ohman and Arden; "June Night" by Miss Ayres and ensemble; "Ma Curley Headed Baby" by the Misses Ayres and Harcum; "The Old Oaken Bucket" by Mr. Moulan and ensemble; "Waiting at the Church" by Miss Rice and as a finale "Ragging Rigoletto" by the entire ensemble.

### Gilbert Ross to Play

#### Cecil Burleigh Sonata at New York Concert



Gilbert Ross, Violinist (Right), and Cecil Burleigh, Composer and Head of the Violin Department in the University of Wisconsin

Cecil Burleigh's "Ascension" Sonata for Violin and Piano is to be made a feature of the recital Gilbert Ross will give in Town Hall, New York, on Nov. 7.

Both as a performer and composer, Mr. Burleigh, who is head of the violin department in the University of Wisconsin, Madison, has become widely known.

Mr. Ross is an American violinist, whose fine work has won for him an enviable reputation. Playing before critical audiences in different parts of the country, he has been acclaimed as a virtuoso of distinction. He is a pupil of Leopold Auer. The above picture was taken on the University of Wisconsin campus.

#### May Stone Opens New Studio

May Stone, teacher of singing, recently opened a new studio at 144 West Seventy-seventh Street. Among her students are Carolyn Allingham, who has just been engaged as soloist of the Judson Memorial Church; Alice Bussy, engaged by the Schuberts for "Alt Heideberg," and Anne Judson, who recently made successful appearances in the Rialto and Branford Theaters in New York.

#### Roland Hayes to Sing in Carnegie Hall

Roland Hayes, Negro tenor, who opened the season in Boston on Oct. 5, will sing in Carnegie Hall on Saturday afternoon, Oct. 25. His second tour of America, which will be extensive, includes several orchestral appearances and recitals in many cities, and culminates on the Pacific Coast in March. The New York program will include Mozart's "Per pietà, non ricerate," Schubert's "To the Lyre," Schumann's "Spirit's Presence," Hugo Wolf's "Reflections," Griffes' "In a Myrtle Shade," Whelpley's "I Know a Hill," Storey-Smith's "A Caravan from China Comes" and the following Negro Spirituals: "I've Got a Home in That Rock," "Poor Sinner's Found a Home at Last" and "Ride On, Jesus."

#### Conal O'C. Quirke Removes Studio

Conal O'C. Quirke, teacher of singing and coach, has returned to New York from a summer in the Catskills. He has removed his studios from Eighty-third Street to 243 Central Park West. Many of his professional pupils have resumed their work with him.

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## "MARRIAGE OF FIGARO" TO OPEN BENEFIT SERIES

Noted Artists Will Give Six Concerts  
for Association of Music School  
Settlements

The artists' series concerts, which were given successfully last season for the benefit of the Association of Music School Settlements of New York, will be resumed in Carnegie Hall this season with Mozart's "Marriage of Figaro," on Nov. 14. Many distinguished artists have volunteered their service.

"Marriage of Figaro" will be presented by courtesy of William Wade Hinshaw. On Dec. 12 there will be an evening of chamber music by Wanda Landowska, harpsichordist and pianist; Paul Kochanski, violinist, and Rene Polin, viola player. The New York Philharmonic, conducted by William van Hoogstraten, will play on Jan. 17, with Elly Ney and Ernest Hutcheson, pianists, as soloists. On Feb. 20 Mary Garden, soprano, will give an operatic recital in costume, accompanied by the State Symphony under Josef Stransky.

The first performance on any stage of a one-act opera "Garden of Mystery," which is based on the story, "Rappuccini's Daughter," by Nathaniel Hawthorne, will be given on March 20. The libretto is by Nellie Richmond Eberhart and the music by Charles Wakefield Cadman. The cast will be announced later. The series will close with a pantomime on April 19, in which Maria Carmi, who in private life is Princess Georges Matchabelli, and Myra Hess, pianist, will take part. Subscription to the series is now open.

The settlements teach music of a high standard to the poor of New York. More than 3000 students are yearly given instruction in singing, string instruments, brass instruments, piano and other forms of musical expression. In addition, there is considerable settlement work done among the families of the pupils.

### Elsa Alsen to Make New York Concert Début

Elsa Alsen, soprano, already known in New York through her appearances in Wagnerian rôles, will make her initial concert appearance in Aeolian Hall on Nov. 25. Mme. Alsen just arrived from Europe, and will start her tour in this country on Oct. 26 as soloist with the Philharmonic Society in Philadelphia. Her activities are under the management of Annie Friedberg.

### Klibansky Pupils Fulfill Engagements

Many pupils of Sergei Klibansky, teacher of singing, who has begun the season in his new studio at 205 West Fifty-seventh Street, New York, have fulfilled engagements recently. Before starting on tour in the leading rôle in Mozart's "Impresario" with the Hinshaw Opera Company, Lottice Howell was scheduled to give concerts in Montgomery, Ala., and in Staunton, Va. Louise Smith has just returned from a successful Western concert tour. Mae Shackelford was engaged to sing in a concert on Oct. 23 in Birmingham, Ala. Florence McDonough has been engaged as soloist in the First Presbyterian Church in Albany, N. Y. Lalla B. Cannon has been engaged as head of the vocal department in Bessie Tift College, Forsythe, Ga. Mrs. Garner Strickland has had several concert appearances with the Ampico. Next month she will give a concert in Clarksdale, Miss., where she has a class. Mrs. R. W. Bennett recently opened a vocal studio in

New Orleans. Cyril Pitts, who gave a successful recital in Chicago in July, will open the season in a concert given by the Music Study Club in Plainfield, N. J. Lester Aldrich has been engaged as vocal instructor at the Bohlmann School of Music, Memphis, Tenn. Walter Jankuhn and Mizzi Delorm are appearing in German opera houses with great success.

### FAMILY TRIO WINS PRIZES

Ralph, Norman and Arthur Hollander  
Awarded Master Institute  
Scholarships

The scholarship trials held at the Master Institute of United Arts recently resulted in the discovery of several unusual talents. In one family, Ralph, Norman and Arthur Hollander, students of six, seven and ten, who give indication of distinguished talent, were awarded, respectively, the Nicholas Roerich scholarship in piano, the Louis L. Horch scholarship in violin and the Maurice Lichtmann scholarship in cello. Other scholarships were awarded to Henrietta Schmierer, Rose Ramer and Rebecca Kutel in piano. Theory scholarships were awarded by Corona Mundi to Theresa Ferrentino, Martha Kleinert and Laura Binder. Jeanette Binder received the Esther J. Lichtmann scholarship in piano. Marion Booth, a Toronto vocal student, received the J. Bertram Fox scholarship. Irving Binder received the Corona Mundi scholarship in violin.

The Walt Whitman Scholarship in sculpture, awarded for the first time this season, went to John Ely, a young sculptor from Seattle, Wash. Other scholarships in the sculpture department went to Mary Scaviglione, who received one of the Nicholas Roerich scholarships for her stone and wood carving work. A third prize for sculpture was the Rosenthal scholarship, which went to Mary Felsenheimer.

In painting four awards were made, the Rabindranath Tagore scholarship going to Ida Chasner of New York, the Corona Mundi scholarship to Antonio Petrucelli, the Maeterlinck scholarship to William Cavvichuoli and the Rosenthal music scholarship, to Helen Schwalbe. All four are from New York except William Cavvichuoli, who is an Italian boy, not long in this country. In addition to the complete scholarships, many partial scholarships were awarded to students in all departments.

### Renée Thornton to Sing Six New Songs in Aeolian Hall Recital

Renée Thornton, soprano, will sing six songs for the first time in New York in her recital on Thursday afternoon, Oct. 30, in Aeolian Hall. She will open her program with two new songs by Roger Quilter, "Coronal" and "I Will Go With My Father A-Ploughing." The other songs in the first group will be "Blood-red Ring" by S. Coleridge-Taylor and "Love Went A-Riding" by Frank Bridge. The second group will include four Schubert songs, "An die Musik," "Suleika's zweiter Gesang," "Du bist die Ruh" and "Ungeud." Rhené-Baton, Maurice Ravel, Ernest Moret, Charles Koechlin and Alexandre Georges contribute to the French group. There will be four new songs in the concluding American section, beginning with Marion Bauer's "In the Bosom of the Desert." This will be followed by two "Sketches of Paris," "Street Fair" and "Lamp-lighter," by Kathleen L. Manning. The last number will be a manuscript song by Richard Hageman, who will be at the piano, called "Me Company Along."

## BROOKLYN "DAILY EAGLE" TO AWARD SCHOLARSHIPS

One Year of Study in Piano, Singing and  
Organ Offered on Basis of Com-  
petitive Tests

The Brooklyn Daily Eagle has announced that it will award four musical scholarships on the basis of the following rules:

One year scholarship in piano with Dorsey Whittington, head of the piano department of the Brooklyn Academy of Musical Art and instructor at the Damrosch Institute. Applicants are to be under twenty-one years of age and desirous of developing into professional pianists.

One year scholarship in voice, male or female, under Carl Schlegel, baritone of the Metropolitan Opera. Applicants are to be between seventeen and twenty-four years of age. The only other requirement is a good natural voice.

One year scholarship in organ with R. Huntington Woodman, head of the music department of the Packer Institute. The award will be made on basis of a piano test. Applicants must be able to play the Preludes and Fugues of Bach, and also to improvise with some freedom. A grounding in theory is also required.

These awards will be made following competitive tests to be held in November and December. Applications must be sent to the music editor of the Brooklyn Daily Eagle not later than Nov. 8.

### Meeting Opens Matinée Musicale Season

The New York Matinée Musicale opened its season with a meeting of the active members in the home of the president, Rosalie Heller Klein, on Oct. 6. Many applications for associate membership, which is limited to 200, have been received by Mrs. Howard H. Nieman, chairman of membership, and Mrs. William Lemmon, vice-chairman. The Matinée Musicale has a closed active membership of professional artists, men and women, who will give a series of four concerts on Sunday afternoons, Dec. 7, Jan. 25, Feb. 22 and March 29, followed by tea in the Hotel Ambassador. Isa Maud Ilsen, associate secretary of hospital service, New York Tuberculosis Association, who was a guest of honor at the meeting, thanked the chairman on philanthropy of the Matinée Musicale, Rhoda Mintz, for her assistance in providing artists from the club during the summer months. Among these were Rosemary Pfaff, Mme. Mintz, sopranos, and Helen E. Vogel and Mabelle Bennett, violinists. After the speeches, Marie de Kyzer, soprano, sang "Zueignung" by Richard Strauss and "Charity" by Richard Hageman, accompanied by Regenia La M. Shiller. The club will meet again on Oct. 27 with Alma Beck as hostess, assisted by Mrs. William A. Lemmon. The club members reserved a block of seats for Miss Pfaff's debut in a musical act at the Palace Theater.

### Tchaikovsky's "Fate" Symphony Played in Rialto Program

Heading the music program of the Rialto Theater this week were two movements from the "Fate" Symphony of Tchaikovsky, played by the orchestra under the alternate direction of Hugo Riesenfeld and Willy Stahl. Theodore Webb, baritone, sang Sanderson's "Friend of Mine," and Lorlei Kindler, Zena Larina and Marguerite appeared in a Dance Grotesque. Alexander D. Richardson was organ soloist. Because of the length of the feature film at the Rivoli, the music program was limited to an elaborate prologue arranged by Josiah Zuro, in which the Rivoli ensemble participated.

### La Forge-Berumen Studios to Begin Noonday Recital Series

The first noonday musicale of the La Forge-Berumen studios will be given in Aeolian Hall on Oct. 31. These recitals are open to the public without charge. Grace Divine, contralto; Mary Frances Wood, pianist, and Valeriano Gil, tenor, will be the soloists on this occasion.

### Nikola Zan Reopens Voice Studios After Season in Portland, Ore.

Nikola Zan, baritone and teacher of singing, reopened his studios recently after a summer in Portland, Ore., where he conducted successful classes. At the close of his Portland season efforts were made to retain Mr. Zan as a permanent

member of a conservatory faculty, but he decided to return East to fulfill concert engagements and to continue his New York classes. Next summer he will again go to Portland, where three prominent professional singers are among his pupils. One of the features of the Western season was his recital at which he sang the folk-songs of Serbia, Dalmatia, Croatia and Slavonia.

### BUCK PUPIL IN OPERA

Thomas Conkey Sings Leading Rôles  
with St. Louis Company

Thomas Conkey, baritone, pupil of Dudley Buck, sang leading rôles successfully in several operettas in the St. Louis Municipal Theater last summer. He also undertook a tenor rôle, singing creditably the part of Count André in "Lilac Domino."

Mr. Conkey proved himself capable of handling any part from that of the romantic hero in the title rôle of "Prince of Pilsen" to the villainous Etienne Grande in "Naughty Marietta." The lyric quality of his voice was revealed in "The Shade of the Sheltering Palm" in "Florodora." His interpretation of "Heart Bowed Down" in "Bohemian Girl" was a feature of the performance. In "Princess Chic" he gave a virile portrayal of the Duke of Burgundy.

### Mischa-Léon has Novel Songs Ready for New York Recital

Bringing from Europe a program divided into groups of French, English, German and Scandinavian songs, Mischa-Léon, tenor, is announced to give a recital in Aeolian Hall on Oct. 31. Ten of these numbers are novelties, including a Sarabande of Albert Roussel, Josef Holbrooke's "Come Not When I Am Dead," dedicated to Mr. Mischa-Léon, "Du Pays" by Laparra, Hans Hermann's "Salomo" and the "Lied des Steinklopfers" by Richard Strauss. Other songs on the list are by Fauré, Rhené-Baton, Martin Shaw, Granville Bantock, Roger Quilter, Erich Wolf, Hugo Wolf, Lie, Grieg, Knudsen, Lange-Müller and Rosenfeldt. Mr. Mischa-Léon, who belongs to the Paris Opéra, has for some time specialized in recitals of lieder, which he has given with marked success in England, France, Holland, Spain, Austria, Belgium, Scandinavia and Finland. Walter Golde will be the accompanist.

### Musical Guild Meets in Hughes' Studio

The New York Chapter of the Musical Guild held the first meeting of the season on Oct. 19 in Edwin Hughes' studio. Mrs. Arthur B. Wells presided. The audience heard an interesting musical program presented by Margot Samoranya, soprano, and Bedrich Vasha, cellist of the New York String Quartet. Miss Samoranya sang groups of songs, including "She Was Once Thine," by Gretchaninoff; "Lilacs," by Rachmaninoff, and "Voici que le Printemps," "Fantoche," by Debussy; "My Love's an Arbutus" and "Kitty of Coleraine"; "Beyond," by Barnett; "Little Shepherd Song," by Wintter Watts, and "Love Went a-Riding," by Frank Bridge. Mr. Vasha played in a skillful manner the Adagio from the Concerto by Dvorak, Ballade by Suk and Rondo by Dvorak.

### Fisk Singers to Give Negro Spirituals

The Fisk University Jubilee Singers, who returned recently from a European tour, will give a program of Negro spirituals in the Town Hall on Oct. 31. The list of patrons for the concert includes Joseph Riter, who sponsored the European tour, Mr. and Mrs. Paul D. Cravath, Mr. and Mrs. Otto H. Kahn, Mr. and Mrs. Frank L. Polk, Mr. and Mrs. Paul M. Warburg, Dr. and Mrs. Anson Phelps Stokes, Mr. and Mrs. Felix M. Warburg, Mr. and Mrs. Samuel Sachs, Mr. and Mrs. Charles Dana Gibson, Mr. and Mrs. Adolph S. Ochs, Mr. and Mrs. Henry G. Leach and Dr. and Mrs. Eugene A. Noble.

### Victor Kuzdo Opens New Studio

After a vacation in Europe, Victor Kuzdo, an assistant to Leopold Auer, has opened a new violin studio at 19 West Ninety-fourth Street. While abroad Mr. Kuzdo avoided all musical affairs and associations to insure a thorough rest. Most of his vacation was spent in Italy.

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# Artists, Far and Near, Appear in Many Settings



## CELEBRITIES OF CONCERT AND OPERA BEGIN WORK AS INDIAN SUMMER PASSES

1, Daisy Jean, 'Cellist, at Chenoncaux, France; 2, Mr. and Mrs. Thomas Leeming, Edward Cushing and John Corigliano, Violinist, at Glen Cove, L. I.; 3, Ernest Davis, Tenor, Old England; 4, B. Cecil Gates, Director of the School of Music, Salt Lake City, John J. McClellan, Tabernacle Organist, Becky Almand, Accompanist, Lucy Gates, Soprano and Sigismunde Stojowski, Pianist, in the Rockies; 5, Helen Bock, Pianist, on the Steps of the Paris Opéra; 6, Cecil Arden, Mezzo-Soprano, Arriving from Europe on the De Grasse; 7, Sascha Jacobinoff, Violinist, Recovered from a Severe Illness Is Ready for the New Season; 8, Mrs. A. M. Carter, Sponsor of the Hollywood Bowl and Marguerite Melville Liszniewska, Pianist, in the California Colony; 9, Evelione Taglione, Pianist, with Artur Schnabel, in Berlin; 10, Katherine Goodson, Pianist and Her Husband Arthur Hinton, with a Friend at Shillingee Park, Surrey, England; 11, Elisabeth Rethberg, Soprano of the Metropolitan, Enjoying an Imaginary Performance in a Class Greek Theater from an Improvised Box; 12, Robert Imandt, Violinist, Within Commuting Distance of New York

**E**VEN the artists who like to linger late by mountain and shore are turning toward the Atlantic coast and a season of work. The photographer, wandering around the world, caught them in characteristic poses enjoying the last moments of a carefree summer. Daisy Jean, 'cellist, toured England and France this summer, stopping off at historic Chenoncaux, to have her picture taken with the sphinx. Miss Jean

has just arrived in New York and is starting out on a tour of the country.

John Corigliano, violinist, has already begun work for the season, but he contrives to steal a week end in the country now and then. At Glen Cove, L. I., he spent several days with Mr. and Mrs. Thomas Leeming and Edward Cushing, playing and enjoying himself in spite of, or perhaps because of, the strenuous year ahead of him.

Ernest Davis, American tenor, went to England last month to sing at Sir Henry J. Wood's famous Promenade Concerts, at Queen's Hall. He saw the English countryside, too, and brought back a pic-

ture of himself towering above a little Shakespearean thatched cottage.

Lucy Gates, soprano, in her native Utah, high up among the Rockies, has been entertaining artists between concerts. Sigismunde Stojowski, pianist, visited her mountain lodge on his way to the coast, with a group of other musi-

cians, including B. Cecil Gates, director of the Salt Lake City School of Music and Miss Gates' brother; John J. McClellan, Tabernacle organist, and Becky Almand, Miss Gates' accompanist.

[Matter relating to other artists depicted above appears on page 31]

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